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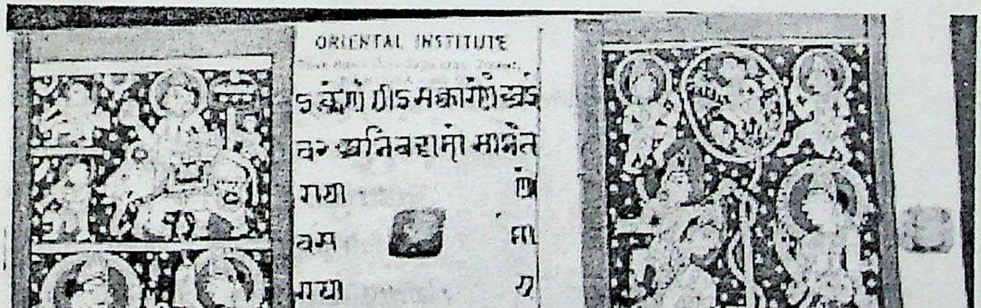

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THE *ṚJUBHĀṢYA* ON THE *ŚUKLA YAJURVEDA*

MUKUND WADEKAR* and MILIND JOSHI*

[This is in continuation of our previous article, published in the Journal of the Oriental Institute, Vol-49, nos. 1-2, pp. 7-26]

शुक्लयजुर्वेदः -ऋजुभाष्यम् ।

एकत्रिंशोऽध्यायः ।

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ।
भूमिं सर्वत स्पृत्वात्यतिष्ठद्दशाङ्गुलम् ॥ १ ॥

ॐ नमो वेदपुरुषाय । परमात्मा विज्ञानानन्दादिगुणनिध्यात्मभूतपुरुषमेधः । प्रजापतिः उत्पत्तिस्थितिसंहतीनां हेतुः स्वर्गापवर्गैश्वर्यमोक्षदो ज्ञानकर्मसमुच्चयकारी प्रकटयज्ञावताररूपः । 'सहस्रशीर्षा' इत्यनुवाकेन षोडशर्चेन अनुष्टुभेन त्रिष्टुबन्ते 'ब्रह्मणे ब्राह्मणम्' (शु.य.३०.५) इत्याद्यवयवभूतः पुरुषद्वारेण अवयवी स्तूयते । इदानीं श्रुत्यर्थवचनद्वारेण दृढयितुमाह । अथ स्यात्पुरुषमेधिकः रूपः 'अयमेव पुरुषो योऽयं पवते योऽस्यां पुरि शेते तस्मात्पुरुषस्तस्य यदेषु लोकेष्वन्नन्तदस्यान्नं मेधः (बृ.उ. १३.६.२.१) । अथ विनियोगः नियुक्तान् पुरुषान् ब्रह्मा दक्षिणतः पुरुषेण नारायणेनाभिष्टौति । 'सहस्रशीर्षा पुरुष' इत्यादि । इदानीमर्थं विवृणोति । 'इच्छमसीच्छमसि' इत्युपस्तौतीत्युपस्तौत्येवैनमेतद्गुणगुण्यभिधानं स्तुतिरिति पूर्वव्याख्या । आत्मनःपरितोषद्वारेण द्वितीयं व्याख्यानं करोति । यथा एवैष तथा एवैनमेतदाह । 'सहस्र' 'सहस्र' शब्दो बहुनाम संख्यावचने हि गृह्यमाणः । 'सहस्राक्ष' इत्यत्र द्वे सहस्रे स्याताम् । 'शीर्षं छन्दसि' (पा.सू. ६/१/६०) इति शीर्षन्नादेशः । पुरुषः पूरयिता विज्ञानत्वेनानन्दः सर्वगतः सर्वशक्तिः अनादिनिधनः पुरुषः । शिरोग्रहणं सर्वावयवविलक्षणार्थं न । सहस्राक्षग्रहणं विज्ञानेन्द्रियोपलक्षणार्थम् ।

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* Oriental Institute, M.S. University of Baroda, Vadodara.

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सहस्रशब्दोऽनन्तवचनः । सहस्रपात् 'संख्या[सु]पूर्वस्य' (पा.सू. ५/४/१४०) इत्यत्र लोपः । कर्मेन्द्रियोपलक्षकम् । सोऽयं भूमिराध्यरोपलक्षिको भूमिशब्दः त्रैलोक्यं सर्वतस्तिर्यगूर्ध्वमधश्चैव स्पृत्वा व्याप्य दशाङ्गुलमत्यतिष्ठत् । अतिक्रम्य स्थितः । नाभेरारभ्य दशाङ्गुलमतिक्रम्य स्थितः । ब्रह्मरूपत्वात् । उक्तं च । 'कतम आत्मा' (बृह. ४/३/७) इत्युपक्रम्य 'योऽयं विज्ञानमयः पुरुषः प्राणेषु हृद्यन्तर्ज्योतिः (बृह. ४/३/७) इति । विज्ञानात्मनो हृदयस्थानं कर्मफलोपभोगार्थम् । अन्तर्यामिनः स्तुतिर्नियन्तृत्वेन स्तुवन्ति । उक्तं च यद् - 'द्वा सुपर्णा सयुजा' (मुण्डक.३/१/१) ॥१॥

पुरु॑ष ए॒वेदꣳ सर्वं॒ यद्भू॒तं यच्च॒ भा॒व्य॑म् ।

उ॒ताम॑त॒त्वस्येशा॑नो॒ यदन्ने॑नाति॒रोह॑ति ॥ २ ॥

यद्वर्तमानकालसम्बद्धं स्थावरजङ्गमम् । यद्भूतं यच्च उत्पन्नं अतिक्रान्तं यच्च भाव्यं भव्यं यच्च भविष्यत् । तत् सर्वं पुरुष एवावधार्यते । 'सर्वं खल्विदं ब्रह्मोपासीत' (छांद.३/१४/१) इति स्वभावः उतापि च अतीतानागतवर्तमानस्य जगतोऽ मृतत्वस्येशानः मोक्षदः । यो हि अमरणधर्मस्येश्वरो भवति नासौ मृयत इत्यभिप्रायः । यच्च अन्नेन अन्नरूपेण अतिरोहति प्ररोहति । उत्पत्तिं स्थितिं च प्राप्नोति । यः ब्रह्मादिस्तम्बपर्यन्तो भूतग्रामस्तस्य सर्वस्य स एव ईश्वर इत्यर्थः । 'इतः प्रदानाद्धि देवा उपजीवन्ति, इति ॥ २ ॥

ए॒तावा॑नस्य महि॒मातो॒ ज्याया॑ꣳश्च॒ पूरु॑षः ।

पादो॑ऽस्य॒ विश्वा॑ भू॒तानि॑ त्रि॒पाद॑स्या॒मृतं॑ दि॒वि ॥ ३ ॥

यदिदमतीतानागतवर्तमानकालसम्बन्धं प्राणिजातं एतावानस्य पुरुषस्य महिमा विभूतिः प्रभावः ऐश्वर्यं शक्तिरिति पर्यायाः । अतः महिम्नो ज्यायान् महत्तरः बहुतरश्च पुरुषः एवं सामान्यतः उक्त्वा इदानीं विशेषो दर्शयति । अस्य पुरुषस्य पादः विश्वानि भूतानि अतीतानागतवर्तमानानि भाञ्जि । यत्तु त्रिपात्त्वमस्य पुरुषस्य अमृतं अमरणधर्मि । त्रिपाच्छब्देन विज्ञानमानन्दमुक्तं स्यात् । तथा हि 'वेनस्तत्पश्यन्निहितम्' (शु.य.३२/८) उपक्रम्य 'प्र तद्वोचे' (शु.य. ३२/९) इत्यभिधाय 'त्रीणि पदानि गुहायाम्' (शु. य. ३४/४३) इत्याह । दिवि द्योतते स्वमहिम्नि तिष्ठति । उक्तं च - केचित्त्रिपाच्छब्देनादित्यं वर्णयन्ति । स हि ऋग्यजुःसाममयः । यद्वा यद्योगिभिरात्मतत्त्वेन ध्येयम् । 'यदेतद्ब्रह्मापूर्वमनपरमनन्तरमबाह्यमयमात्मा' (बृह. २/५/१९) 'विज्ञानमानन्दं ब्रह्म' (बृह. ३/९/२८) इत्येवमादिभिः वाक्यैः प्रतिपादितम् । तत्त्रिपाद्युक्तम् । ये गुणाः सत्यसंकल्पादयः ते दिवीत्युक्ताः ॥ ३ ॥

त्रि॒पादू॒र्ध्व उदै॒त्पुरु॑षः॒ पादो॑ऽस्ये॒हाभ॑व॒त्पुनः॑ ।

ततो॒ विष्व॒ङ् व्य॑क्रामत्साशनानश॒ने अ॒भि ॥ ४ ॥

इदानीं परमात्मनो निःश्वासप्रश्वासभूतावुपसंहारावुच्येते । स्थितिजीविती च । यदि त्रिपात्पुरुषः त्रयो हि तस्य पादाः सर्गस्थितिप्रलयलक्षणाः स ऊद्र्ध्वं उदैत् उपसंहारकाले इति वाक्यशेषः । ऊद्र्ध्वमिति क्रियाविशेषणम् । स्थूलानि सूक्ष्मेषु सूक्ष्माणि सूक्ष्मतरेषु एवमात्मा प्रतिष्ठितो भवति । पुनः सर्गकाले अस्य पुरुषस्य पाद इह अभवत् । पुनर्ग्रहणमावृत्तीनामानन्त्यं गमयति । ततः पादात् विष्वङ् बहुरूपं तिर्यगूर्द्ध अधश्चैव व्याक्रामत् । सर्वप्राणिनां कारणभूतं व्याप्नोत् । साशनानशने प्राणिजाते अभिरूपेण कर्मणा व्याक्रामत् व्याप्नोत् । इति हिरण्यगर्भनिर्देशः ॥ ४ ॥

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ततो॑ वि॒राड॑जायत वि॒राजो॒ अधि॒ पूरु॑षः ।
स जा॒तो अत्य॑रिच्यत प॒श्चाद्भूमि॒मथो॑ पु॒रः ॥ ५ ॥

तस्मात् हिरण्यगर्भात् विराडजायत । हिरण्यगर्भो लिङ्गशरीरः । ततो विराडजायत । विराट्पुरुषविधः । विराजः सकाशात्पुरुषो मनुरजायत । स च मनुजूतिः सन् भूमेरत्यरिच्यत भूमेरतिरिक्तोऽभूत् । पश्चाद्भूमिं भूमिशब्दो वंशोपलक्षणार्थः । हिरण्यगर्भो हि एकाकी विराडप्येकाकी मनुरप्येकाकी तस्यापत्यानि बहूनि एतदभिप्रायम् । अथो पुरः अथो अत्र भविष्यत्कालभाविभ्यः अतिरिच्यते[इ]त्यनुषङ्गः । अत्र बहून्यपत्यानि व्याख्यातानि विद्यन्ते ग्रन्थविस्तरभयान्नोच्यन्ते ॥ ५ ॥

तस्मा॑द्य॒ज्ञात्स॑र्व॒हुतः॒ संभृ॑तं पृषदा॒ज्यम् ।
प॒शूँस्ताँश्च॑क्रे वाय॒व्या॒नार॒ण्या ग्रा॒म्याश्च॒ ये ॥ ६ ॥

इदानीं देशकालकर्तृसाधनफलभूतो यज्ञसर्गः आदावुच्यते । तस्मात् पुरुषमेधाख्यात् यज्ञात् सर्वहुतः सर्वस्मिन् हूयत इति सर्वहूर्यज्ञः । तस्मात्सर्वहुतः । तथाभूतं हविः संभृतं पृषदाज्यम् । यदुद्धृतं यत्कर्तृभूतं तान् पशून् वायव्यान् चक्रे कृतवान् । विभक्तिव्यत्ययः आरण्यान् ग्राम्यांश्च यान् इति समञ्जसम् । यतस्ते पृषदाज्यादुत्पन्नाः तेभ्यः क्षीरादि भवति ॥ ६ ॥

तस्मा॑द्य॒ज्ञात्स॑र्व॒हुत॒ ऋचः॒ सामा॑नि जज्ञिरे ।
छन्दा॑ ँसि जज्ञिरे॒ तस्मा॒द्यजु॒स्तस्मा॑दजायत ॥ ७ ॥

सर्वहुतः इति व्याख्यातम् । ऋचः सामानि जज्ञिरे । छन्दांसि गायत्र्यादीनि जज्ञिरे जातानि । तस्मात्पुरुषमेधाख्याद्यज्ञाद्यजुरजायत । न हि एतैर्विना यज्ञाः सिध्यन्ति ॥ ७ ॥

तस्मा॒दश्वा॑ अजायन्त॒ ये के चो॑भ॒याद॑तः ।
गावो॑ ह जज्ञि॒रे तस्मा॒त्तस्मा॑ज्जा॒ता अ॑जा॒वयः॑ ॥८॥

तस्मात्पुरुषमेधादश्वा अजायन्त । पुनः ये के च अश्वेतर गर्दभादयः उभयादतः । ऊर्ध्वाधोभागे दन्तयुक्ताः । गावश्च जज्ञिरे । तस्मादजाः अवयः । न हि पशुभिर्विना यज्ञसृष्टिः सिध्यति ॥८॥

तं य॒ज्ञं ब॒र्हिषि॒ प्रौक्ष॒न्पुरु॑षं जा॒तम॑ग्र॒तः ।
तेन॑ दे॒वा अ॑यजन्त सा॒ध्या ऋष॑यश्च॒ ये ॥ ९ ॥

यज्ञसाधनभूतं पुरुषमग्रतो जातं बर्हिषि व्यवस्थितं प्रौक्षन् प्रोक्षति । तत्र श्रुतिः- 'यान्वैतां सप्तपुरुषानेकं पुरुषमकुर्वन्, इत्युपक्रम्य 'स एतं लोकमगच्छत' (कौषीतकि.१/३) इत्यभिधाय देवयज्ञेनैव यष्टुमद्रियन्त । तस्मादेतदृषिणाभ्यनूक्तं- 'यज्ञेन यज्ञमयजन्त देवा' (शु.य.३१/१६) इति । तेन पुरुषेण देवता अयजन्त साध्याः । प्रजापतेः प्राणाः ऋषयश्च मरीचिप्रभृतयः ॥ ९ ॥

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यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन् ।
मुखं किमस्यासीत्किं बाहू किमूरू पादा उच्येते ॥ १० ॥

इदानीं पुरुषमेधयाजिनः फलपरिणामो विराड्रूपेणोच्यते । पुरुषस्य नारायणे वा फलपरिणामः चतसृभिः कण्डिकाभिरस्ति । यदा पुरुषं विहितवन्तः उपस्थितं कालाः तदा कतिधा कतिप्रकारं व्यकल्पयन् । कल्प्यमानस्य किं मुखमासीत् । कौ बाहू आस्ताम् । किं च ऊरू स्ताम् । किं पादौ उच्येते । अथ वर्णसृष्टिं प्रतिप्रश्नभूतामृचमाह ॥ १० ॥

ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः ।
ऊरू तदस्य यद्वैश्यः पद्भ्या ँ शूद्रो अजायत ॥ ११ ॥

अस्य पुरुषस्य मुखं ब्राह्मण आसीत् । अस्य बाहू राजन्यः कृत आसीत् । तदस्य ऊरू यद्वैश्यः यत्तदोर्व्यत्ययः । अस्य पुरुषस्य यौ ऊरू वैश्यः कृत आसीदित्यध्याहारः । पद्भ्यां शूद्रो अजायत ॥ ११ ॥

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत ।
श्रोत्राद्वायुश्च प्राणश्च मुखादग्निरजायत ॥ १२ ॥

इदानीं देवतासृष्टिं प्रतिपादयति । चन्द्रमा मनसो जातः । विपरीतोऽत्र करणमार्गः । चक्षोः सूर्यो अजायत । चक्षोरिति लिङ्गव्यत्ययः । श्रोत्राद्वायुश्च प्राणश्चननु प्राणाद्वायोरुत्पत्तिः श्रूयते । कथं एतत्पुरुषस्य सृजतः स्वेच्छया कार्यकारणभावः । मुखादग्निरजायत ॥ १२ ॥

नाभ्या आसीदन्तरिक्ष ँ शीर्ष्णो द्यौः समवर्तत ।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोका ँ २ ॥ अकल्पयन् ॥१३॥

अथ लोकसृष्टिरेतेषां अवस्थापनार्थं नाभ्याः सकाशात् अन्तरिक्षं उत्पन्नं आसीत् । शीर्ष्णः सकाशात् द्यौः समभवत् । श्रोत्रसकाशात् दिशः । पद्भ्यां सकाशात् भूमिः । तथा तेन प्रकारेण स एवं पुरुषः लोकान् कल्पयन् फलदो भवति ॥१३॥

यत्पुरुषेण हविषा देवा यज्ञमतन्वत ।
वसन्तोऽस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः ॥ १४ ॥

यदा पुरुषेण पशुना हविषा साध्या देवाः यज्ञं अतन्वंत । तदा वसन्तर्तुः अस्य आज्यं आसीत् । ग्रीष्म इध्म आसीत् । शरद्धविरासीत् ॥ १४ ॥

सप्तास्यासन्परिधयस्त्रिः सप्त समिधः कृताः ।
देवा यद्यज्ञं तन्वाना अबध्नन्पुरुषं पशुम् ॥ १५ ॥

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परिधयः सप्तास्य यज्ञस्यासन् । त्रिः त्रयः सप्तकाः समिधः कृताः । देवाः यत् यज्ञं तन्वानाः पुरुषं पशुं अबध्नत ॥ १५ ॥

यज्ञेन॑ य॒ज्ञम॑यजन्त दे॒वास्तानि॒ धर्मा॑णि प्रथ॒मान्या॑सन् ।
ते ह॒ नाकं॑ महि॒मानः॑ सचन्त॒ यत्र॒ पूर्वे॑ सा॒ध्याः सन्ति॑ दे॒वाः ॥१६॥

इदानीं 'यज्ञेन यज्ञं' यज्ञफलमुच्यते । देवाः साध्याः यज्ञेन हविर्भूतेन यज्ञमेवमयजन्त । एवं हि तेषां दर्शनम् । तानि धर्माणि प्रथमान्यासन् तानि दर्शनानि प्रशस्तानि मुख्यानि आसन् । ते ह नाकं महिमानः सचन्त । कमिति सुखनाम । तदेकेन नञा प्रतिषिद्धम् । स द्वितीयेन पुनः प्रतिषिध्यते । सर्वत्रैव स किंचित्सुखं किंचित् दुःखम् । अत्र तु सुखमेव पुण्यकृतो गच्छन्ति । यत्र पूर्वे साध्याः देवाः सन्ति । उक्तं च अन्यत्र 'सूर्याचन्द्रमसौ धाता' (ऋ.१०/१९०/३) । 'पूर्वेषां पन्थामनुदृश्य धीरा अन्वालेभिरे (शु.य. ३४/४९) ॥ १६॥

अ॒द्भ्यः संभृ॑तः पृथि॒व्यै रसा॑च्च वि॒श्वक॑र्मणः॒ सम॑वर्त॒ताग्रे॑ ।
तस्य॒ त्वष्टा॑ वि॒दध॑द्रू॒पमे॑ति॒ तन्मर्त्य॑स्य दे॒व॒त्वमा॒जान॒मग्रे॑ ॥ १७ ॥

उत्तरनारायणं उपस्तौतयः षट् कण्डिका । अत्र च पूर्वकल्पान्तरेण पुरुषमेधः याज्यादिरूपमापन्नः । परापरकोटिसंचारी स्तूयते । यः अद्भ्यः उदकात् संभृतः आहृतः पृथिव्याः सकाशात् संभृतः महाभूतपञ्चकात् यः संभृतः । रसाच्च विश्वकर्मणः ज्ञानकर्मसमुच्चयजनितफलविपाकात् उदायिनो रसात् विश्वं सर्वकर्म यस्य स विश्वकर्मा तस्माद्विश्वकर्मणः । अग्रे प्रथमं संभृतः सन् यः समवर्तत समभवत् । प्रथमलिङ्गशरीरः तस्य इदानीं त्वष्टा भगवानादित्यः रूपं विदधत् कुर्वन् । एति अहरहरकरोत् । तदेव अजस्रं मर्त्यस्य मनुष्यदेवत्वं देवत्वेन विभक्तिव्यत्ययः । आजानं अग्रे प्रथमं अजानं आजन्म उत्पत्तिः । शेषे दृष्टार्थस्य प्रीतिर्भवत्याख्यानसंयुक्ता ॥ १७ ॥

वेदा॒हमे॒तं पुरु॑षं म॒हान्त॑मादि॒त्यव॑र्णं॒ तम॑सः प॒रस्ता॑त् ।
तमे॒व वि॑दि॒त्वाऽति॑मृ॒त्युमे॑ति॒ नान्यः पन्था॑ विद्य॒तेऽय॑नाय ॥ १८ ॥

जानाम्यहं तं आदित्यान्तरपुरुषं महान्तम् । अपूर्वं अपर्यन्तं आदित्यवर्णं आदित्यस्येव वर्णो यस्य स आदित्यवर्णः । तं आदित्यवर्णं इत्यनेन उपमानोपमेयभावः । यथा आदित्यस्य प्रकाशः सन् अन्यान्यपि वस्तूनि प्रकाशयति । एवमसावपि । तमसः परस्तात् अविद्या तम उच्यते । भेददर्शनं तमेव विदित्वातिमृत्युं अतीतमृत्युं परं ब्रह्म गच्छति । अपनाय मोक्षाय गमनाय नान्यः पन्था विद्यते व्यवधार्यते ॥ १८ ॥

प्र॒जाप॑तिश्चरति॒ गर्भे॑ अ॒न्तरजा॑यमानो बहु॒धा विजा॑यते ।
तस्य॒ योनिं॒ परि॑पश्यन्ति॒ धीरा॒स्तस्मि॑न्ह तस्थु॒र्भुव॑नानि॒ विश्वा ॥ १९ ॥

यः सर्वात्मा प्रजापतिः गर्भरूपेण अन्तरुदरे व्यवस्थितः चरति संचरति । यश्च अजायमानः कारणकार्यरूपेण बहुधा बहुप्रकारं जायते परिपश्यन्ति । तस्मिन्नेव कारणात्मनि भुवनानि भूतजातानि विश्वानि सर्वाणि तस्थुः स्थितानि ॥ १९ ॥

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यो देवेभ्य आतपति यो देवानां पुरोहितः ।
पूर्वो यो देवेभ्यो जातो नमो रुचाय ब्राह्मये ॥ २० ॥

यः आदित्यः देवेभ्योऽर्थाय आतपति यश्च सर्वकार्येषु देवानां पुरोहितः अग्रतो निहितः । यो देवेभ्यः सकाशात् पूर्वो जातः तस्मै नमः । रुचाय रुचकाराय रोचनाय दीप्ताय ब्राह्मये । ब्रह्मणोऽपत्यं ब्राह्मि । तस्मै ब्राह्मये अथवा ब्रह्मावयवाय ॥ २० ॥

रुचं ब्राह्मं जनयन्तो देवा अग्रे तदब्रुवन् ।
यस्त्वैवं ब्राह्मणो विद्यात्तस्य देवा असन्वशे ॥ २१ ॥

देवाः रुचं रोचमानं ब्राह्मं ब्रह्मावयवभूतं जनयन्तो देवाः । अग्रे प्रथमं तदिति ब्रुवन् किमिति त्वामेवेति । उक्तानुकीर्तनं त्वं ब्राह्मणो विद्यात् । तस्य ब्राह्मणस्य देवाः आसनं भवति । अ[सन्]वशे अवयवभूता हि तस्य देवाः । सर्वेश्वरो हि देवानाम् ॥ २१ ॥

श्रीश्च ते लक्ष्मीश्च पत्न्यावहोरात्रे पार्श्वे नक्षत्राणि रूपमश्विनौ व्यात्तम् ।
इष्णन्निषाणामुं म इषाण सर्वलोकं म इषाण ॥ २२ ॥

यस्य श्रीश्च लक्ष्मीश्च पत्न्यौ । तया आश्रयणीयो भवति । साश्रीः सा लक्ष्मीः पत्नीरूपे । अहोरात्रे पार्श्वे नक्षत्राणि रूपम् । अश्विनौ व्यात्तं मुखं अथवा यस्य द्यावापृथिव्यौ प्राणिजातं मुखं 'द्यावापृथिव्यादिमे हीदꣲ सर्वमश्नुदाताम्' इति **श्रुतिः** । अतः त्वां याचे । 'इषु इच्छायां' (पा.धा.१४३९) रूपद्वयम् । कर्तरि विकरणव्यत्ययः । अहं कर्मफलं इच्छन् अवयवं निषाण यममुं लोकं आत्मत्वेन इषाण इच्छत । सर्वलोकं मे इषाण । आत्मत्वेन इच्छन् अहमेवं सर्वमित्यभिप्रायः ॥ २२ ॥

इति ऋजुव्याख्यायां संहितायामेकत्रिंशोऽध्यायः ॥ ३१ ॥

॥ अष्टत्रिंशोऽध्यायः ॥

देवस्य त्वा सवितुः प्रसवेऽश्विनोर्बाहुभ्यां पूष्णो हस्ताभ्याम् ।
आददेऽदित्यै रास्नासि ॥१॥

[अथ ध]र्मदोहार्थं रज्जुमादत्ते । देवस्य त्वेति व्याख्यातम् । यतस्त्वं अदित्यै रास्नासि । अतः त्वां आददे गृह्णामि ॥१॥

इड एह्यदित एहि सरस्वत्येहि ।
असावेह्यसावेह्यसावेहि ॥ २ ॥

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गामाह्वयति । इडे एहि, अदिते एहि, सरस्वति एहि । एतस्मिंस्तच्छब्दः अतिदेशार्थः । यथा हे इडे मानवि, आ इहि आगच्छ दोहाय । हे अदिते देवमातः एहि । सरस्वति वाक् एहि । नाम्ना च त्रिरुच्चैरसौ धवले एहि । त्रिरामन्त्रितस्येत्यादिरुदात्तः ॥ २ ॥

अदित्यै रास्नासीन्द्राण्या उष्णीषः पूषासि घर्माय दीष्व ॥३॥

अदित्यैरास्नासि । गां पाशेन प्रतिमुञ्चति । अदित्यै रास्नासीन्द्राण्या उष्णीषः । इन्द्राणी ह वा इन्द्रस्य प्रिया पत्नी तस्या उष्णीषः शिरोवेष्टनं त्वमसि । वत्समुत्सृजति । पूषासि । यथा पूषा वायुर्वृष्टिं आप्याययति । एवं त्वमपि प्रस्नवेन जगदुत्पत्तिबीजं पयः आप्याययसि । वत्सं उन्नयति । घर्माय [घर्मार्थं] दीष्व दयति मानकर्मा पयस उपशेषं कुरु, मा सर्वं पासीः ॥३॥

अश्विभ्यां पिन्वस्व सरस्वत्यै पिन्वस्वेन्द्राय पिन्वस्व ।
स्वाहेन्द्रवत्स्वाहेन्द्रवत्स्वाहेन्द्रवत् ॥ ४ ॥

पिन्वने दोग्धि । अश्विभ्यां अर्थाय पिन्वस्व संप्लवस्व । एवमेव सरस्वत्यै इन्द्राय च । विप्रुषोऽभिमन्त्रयते । स्वाहा इन्द्रवत् ३ इन्द्रसंयुक्तं पयः स्वाहा सुहुतमस्तु ॥ ४ ॥

यस्ते स्तनः शशयो यो मयोभूर्यो रत्नधा वसुविद्यः सुदत्रः ।
येन विश्वा पुष्यसि वार्याणि सरस्वति तमिह धातवेऽकः ।
उर्वन्तरिक्षमन्वेमि ॥५॥

स्तनमालभते । यस्ते स्तनः वाग्देवत्या । हे सरस्वति, तं स्तनं इह धातवे दानपानाय अकः कुरु । येन स्तनेन विश्वानि वार्याणि वरणीयानि वीर्याणि पुष्णासि पुष्यासि । यस्ते तव स्तनः कथंभूतः शशयः सुशयः 'शीङ् स्वप्ने' (पा.धा.११०६) सुष्टुवास्ते यश्च मयोभूः मयः सुखं भावयति । सर्वभूतानां यश्च रत्नधाः रमणीयानां धनानां धारयिता । यश्च वसुवित् वसु च विन्दति । यश्च सुदत्रः कल्याणदानः कश्चिद्धनवानपि सन् दातुं नोत्सहते । उर्वन्तरिक्षेति व्याख्यातम् ॥५॥

गायत्रं छन्दोऽसि त्रैष्टुभं छन्दोऽसि द्यावापृथिवीभ्यां त्वा परिगृह्णाम्यन्तरिक्षेणोपयच्छामि ।
इन्द्राश्विना मधुनः सारघस्य घर्मं पात वसवो यजत वाट् ।
स्वाहा सूर्यस्य रश्मये वृष्टिवनये ॥ ६ ॥

शफावादत्ते । गायत्रं छन्दोऽसि त्रैष्टुभं छन्दोऽसि । यजुर्महावीरं गृह्णाति । द्यावापृथिवीभ्यां त्वां परिगृह्णामि । महावीरे आदित्यं पयमत्या (उपयमन्या) उपगृह्णाति । अन्तरिक्षेणोपयच्छामि । अन्तरिक्षेण उपगृह्णामि । पर्यासिञ्चति । हे इन्द्राश्विनौ मधुनः मध्विव मधु सारघस्यवा सरघाः मधुकृतः भ्रमराः ऋत्विग्भिः कृतं सारघं मधु यत्तस्या(स्य) घर्मं पातं पिबतम् । हे वसवः वासयितारः वाट् वषट्कारेण यजत । स्वाहा सुहुतमस्तु । सूर्यस्य रश्मये वृष्टिवनये वृष्टेः संभकत्रे 'सूर्यस्य वा एको रश्मिर्वृष्टिवनिर्नाम' इति **श्रुतिः** ॥६॥

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समुद्राय त्वा वाताय स्वाहा सरिराय त्वा वाताय स्वाहा ।
अनाधृष्याय त्वा वाताय स्वाहा प्रतिधृष्याय त्वा वाताय स्वाहा ।
अवस्यवे त्वा वाताय स्वाहाऽशिमिदाय त्वा वाताय स्वाहा ॥ ७ ॥

इत उत्तरं द्वादशवातनामानि जय(यज)त्यध्वर्युः । समुद्राय त्वा एतस्माद्वाताख्यात् समुद्रात् सर्वाणि भूतानि समुद्रवन्तीति । समुद्रो वातः हे प्रवर्ग्य समुद्राय त्वां स्वाहा जुहोमि । एवमुत्तरत्र नियोजना । सरिराय । एतस्मात्सरिरात् सर्वाणि लब्धकार्याणि सेति इह ईरते गच्छति । अनाधृष्याय प्रति धर्षितुं अशक्याय । अवस्यवेऽवनि(न)शीलाय अशिमिदाय शिमीति कर्मनाम क्लेशात्मकं चैतत् । अक्लेशदाय ॥ ७ ॥

इन्द्राय त्वा वसुमते रुद्रवते स्वाहेन्द्राय त्वादित्यवते स्वाहेन्द्राय त्वाभिमातिघ्ने स्वाहा ।
सवित्रे त्व ऋभुमते विभुमते वाजवते स्वाहा बृहस्पतये त्वा विश्वदेव्यावते स्वाहा ॥८॥

इन्द्राय त्वा वसुमते रुद्रवते स्वाहा । इन्द्रायत्वाभिमातिघ्ने स्वाहा । सपत्नो वा अभिमातिः सवित्रे त्वा ऋभुमते विभुमते वाजवते स्वाहा । एते सुधन्विनः अंगिरसस्य त्रयः पुत्राः बभूवुः । तेषामयं संस्तवः ।बृहस्पतये त्वा विश्वदेव्यावते सर्वदेव्यावते सर्वदेव्यावते स्वाहा ॥८॥

यमाय त्वाङ्गिरस्वते पितृमते स्वाहा ।
स्वाहा घर्माय स्वाहा घर्मः पित्रे ॥ ९ ॥

यमाय त्वा अङ्गिरस्वते पितृमते स्वाहा । उपयमन्यासिञ्चति । घर्माय स्वाहा । सुहुतं घर्माय स्यात् एतज्जपति । सुहुतो घर्मः पित्रे स्यात् ॥९॥

विश्वा आशा दक्षिणसद्विश्वान्देवानयाडिह ।
स्वाहाकृतस्य घर्मस्य मधोः पिबतमश्विना ॥१०॥

वषट्कृते जुहोति । विश्वाः आशाः । अनुष्टुबाश्विनी । विश्वाः सर्वाः आशाः कामाः दक्षिणासत् दक्षिणा सीदन्तीति दक्षिणासत् इह दक्षिणतो हि स्थितः आहुतीर्जुहोति । वचनव्यत्ययः । दक्षिणासत् विश्वान् सर्वान् देवान् अयाट् यजेरेत-द्रूपम् । अयाक्षीत यष्टवीन् (इष्टवान्) । यत एवमतो ब्रवीमि । हे अश्विनौ स्वाहाकृतस्य घर्मस्य मधोःमध्वास्वादस्य पिबतम् ॥ १०॥

दिवि धा इमं यज्ञमिमं यज्ञं दिवि धाः ।
स्वाहाग्नये यज्ञियाय शं यजुर्भ्यः ॥ ११ ॥

दिवि धाः । त्रिरुपक्षयति । इमं यज्ञं दिविधा द्युलोके स्थापय । अभ्यासो भूयांसमर्थं मन्यते । अत्र वषट्कृते जुहोति । स्वाहाग्नये यज्ञियाय यज्ञहिताय सुहुतमस्तु । शं सुखं यजुर्भ्यो देहि ॥११॥

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अश्विना घर्मं पातꣳ हार्द्वानमहर्दिवाभिरूतिभिः ।
तन्त्रायिणे नमो द्यावापृथिवीभ्याम् ॥ १२ ॥

ब्रह्मानुमन्त्रयते । अश्विना घर्मम् । अश्विनौ हे अश्विनौ घर्मं पातं पिबतम् । हार्दं हृदयस्य प्रियं केरहर्दिवाभिः अहःशब्दःपूर्वाह्णवचनः । दिवाशब्दः सायं स हि प्रवर्ग्यकालः । एतत् कालोपलक्षिताभिरूतिभिरवनैर्निमित्तभूतैः पिबतम् । तन्त्रेऽपि ये प्रसारिताः संस्रवः तेषु शीलमस्य स तन्त्रायी त्रिलोकी आदित्यः तस्मै नमः । उत्तरत्रानुषङ्गः नमो द्यावापृथिवीभ्याम् ॥१२॥

अपातामश्विना घर्ममनु द्यावापृथिवी अमꣳसाताम् ।
इहैव रातयः सन्तु ॥१३॥

यजमानोऽनुमन्त्रयते । आपतं (अपातां) आश्विनी ककुप् । अश्विना अश्विनौ घर्मं अपातं (अपातां) पीतवन्तौ तथा घर्म तापं द्यावापृथिवी द्यावापृथिव्यावपि अन्वमंस्तां (अमंसातां) अनुमन्यमानौ अनुमतवत्यौ यत एवमतो ब्रवीमि इहावस्थितानामस्माकं रातयो धनानि सन्तु ॥ १३ ॥

इषे पिन्वस्वोर्जे पिन्वस्व ब्रह्मणे पिन्वस्व क्षत्राय पिन्वस्व द्यावापृथिवीभ्यां पिन्वस्व ।
धर्मासि सुधर्माऽमेन्यस्मे नृम्णानि धारय ब्रह्म धारय क्षत्रं धारय विशं धारय ॥१४॥

पिन्वमानमनुमन्त्रयते । इषे पिन्वस्व । वृष्टिं तर्पणाय विप्रुषो मुञ्च । ऊर्जे अन्नाय । ब्रह्मणे ब्राह्मणेभ्यः । क्षत्राय क्षत्रियेभ्यः द्यावापृथिवीभ्यां तर्पणाय पिन्वस्व । उत्तरं पूर्वया । उत्क्रामयति । अधर्मासि (धर्मासि) समस्तस्य जगतो धर्मं धारणं त्वमसि । हे सुधर्म आहुतिपरिणामेन साधु धरणशील । स्वरे सादयति । अमेनि अहिंसन् अक्रुध्यन् अस्मे अस्मासु नृम्णं धनं धारय स्थापय । ब्रह्म धारय क्षत्रं धारय विशं धारय । त्रैवर्णिकानां सारमस्मासु स्थापय ॥ १४ ॥

स्वाहा पूष्णे शरसे स्वाहा ग्रावभ्यः स्वाहा प्रतिरवेभ्यः ।
स्वाहा पितृभ्य ऊर्ध्वबर्हिभ्यो घर्मपावभ्यः स्वाहा द्यावापृथिवीभ्याꣳ स्वाहा विश्वेभ्यो देवेभ्यः ॥१५॥

शाकलैर्जुहोति । स्वाहा पूष्णे । 'अयं वै पूषा यो ऽयं पवते वायुः । एष हीदꣳ सर्वं पुष्यति । एष उ प्राणः प्राणमेवास्मिन्नेतद्दधाति' (बृह.माध्य. १४/२/१/९) पूष्णे । शरसे शिरःकत्रे । शरः शब्दः काण्डवचनः । दध्नः अस्ति वचनो वा । दध्न उपरि स्नेहप्रकृतिभूतः तर इति यज[मा]नाः प्राहुः तदभिप्रायम् । स्वाहा ग्रावभ्यः प्राणेभ्यो विषयग्रहणशीलेभ्यः स्वाहा । प्रतिरवेभ्यः प्राणा वै प्रतिरवाः तान् प्राप्य सर्वं जगत् रमते । स्वाहा पितृभ्य ऊर्ध्वबर्हिभ्यः ऊर्ध्वं प्रागग्रं बर्हिर्येषां ते ऊर्ध्वबर्हिषु । तेभ्य ऊर्ध्वबर्हिभ्यः सोमपा ह्येते इत्यर्थः । घर्मपावभ्यः घर्मदातृभ्यः स्वाहा । द्यावापृथिवीभ्यां स्वाहा । प्राणोदानौ वै द्यावापृथिवी विश्वेभ्यो देवेभ्यः प्राणा वै विश्वेदेवाः ॥१५॥

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स्वाहा रुद्राय रुद्रहूतये स्वाहा सं ज्योतिषा ज्योतिः ।
अहः केतुना जुषताᳫ सुज्योतिर्ज्योतिषा स्वाहा ।
रात्रिः केतुना जुषताᳫ सुज्योतिर्ज्योतिषा स्वाहा ।
मधु हुतमिन्द्रतमे अग्नावश्याम ते देव घर्म नमस्ते अस्तु मा मा हिᳫ सीः ॥१६॥

स्वाहा रुद्राया । रुद्र इति स्तोतृमानसु पठितम् । रुद्रैः स्तोतृभिर्य आहूयते स रुद्रहूतिः । तस्मै रुद्राय रुद्रहूतये स्वाहा । एताः सप्ताहूतयः प्राणेषु । महावीरादुपयमन्यां प्रत्यानयति । स्वाहा संज्योतिषा ज्योतिः स्वाहा संगच्छतां ज्योतिषा ज्योतिः । 'ज्योतिर्वा इतरस्मिन् पयो (वायौ) भवति' । अहः केतुना व्याख्यातम् । यजमानाय घर्मोच्छिष्टं प्रयच्छति । हे देव घर्म सर्वथा नमस्तेऽस्तु मा मा हिंसीः । ते तव अंशं अस्माभिः अग्नौ । मधुहुतं मधूत्कटरसं हुतं इन्द्रतमे इन्द्रियवत्तमे वीर्यवत्तमे । होमादवशिष्टं तं वयं अश्यामः व्याप्नुमः भक्षयामः ॥१६॥

अभीमं महिमा दिवं विप्रो बभूव सप्रथाः ।
उत श्रवसा पृथिवीᳫ सᳫ सीदस्व महाँ २॥ असि रोचस्व देववीतमः ।
वि धूममग्ने अरुषं मियेध्य सृज प्रशस्त दर्शतम् ॥१७॥

महावीरमासाद्यं (मासन्द्यां) करोति । अभीमं गायत्रीबृहत्यौ । गायत्र्या अवसानं नास्ति । अतिशक्वरीचाग्नेयी । यस्य तव महिमा इमं दिवं अभिबभूव अभिभवति । किंभूतो महिमा । विप्रो मेधावी सप्रथाः सर्वथा पृथुः । महिम्नो विशेषणम् । तं त्वां ब्रवीमि । उतापि च श्रवसा धनेन श्रवणीयेन वा यशसा पृथिवीमभिबभूवेत्यनुषङ्गः । संसीद[स्वेति] व्याख्यातम् । रोचस्व दीप्यस्वेति नार्थान्तरम् ॥१७॥

या ते घर्म दिव्या शुग्या गायत्र्याᳫ हविर्धाने ।
सा त आप्यायतां निष्ट्यायतां तस्यै ते स्वाहा ।
या ते घर्मान्तरिक्षे शुग्या त्रिष्टुभ्याग्नीध्रे ।
सा त आप्यायतां निष्ट्यायतां तस्यै ते स्वाहा ।
या ते घर्म पृथिव्याᳫ शुग्या जगत्याᳫ सदस्या ।
सा त आप्यायतां निष्ट्यायतां तस्यै ते स्वाहा ॥१८॥

इत उत्तरे उत्सादनमन्त्राः । या ते-शालाकेषु जुहोति । हे घर्म, या ते तव दिव्या शुक् या च गायत्र्यां हविर्धाने वर्तते सा ते तव आप्याय[तां] वर्धताम् । तां निष्ट्यायताम् । तस्यै ते तुभ्यं शुचे स्वाहा । 'ष्ट्यै स्त्यै शब्दसंघातयोः' (पा.धा.९७७; ९७६) निष्ट्या संहता भवतु । या ते अन्तरिक्षे त्रिष्टुप् आग्नीध्रे । समानमन्यत् । या ते पृथिव्यां जगत्यां सदसि भवा सदस्या ॥ १८ ॥

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क्षत्रस्य त्वा परस्पाय ब्रह्मणस्तन्वं पाहि ।

विशस्त्वा धर्मणा वयमनुक्रामाम सुविताय नव्यसे ॥ १९ ॥

निष्क्रामति क्षत्रस्य त्वा महावीरोऽभिधीयते बृहस्पत्या (बृहत्या) । क्षत्रस्य संबन्धिनः परस्पाय पालनाय । हे महावीर, त्वां अनुक्रमाम । ब्रह्मणस्तन्वं पाहि शरीरं पाहि गोपाय । किं च विश यज्ञो वै विशः । यज्ञस्य धर्मणा धारणेन निमित्तभूतेन त्वा त्वां महावीरं वयं अनुक्रामाम अनुक्रमाम । अनुगच्छेम सुविताय सुगताय सुप्रसूताय वा । नव्यसे नवतराय कर्मणे अनुक्रमाम ॥१९॥

चतुःस्रक्तिर्नाभिर्ऋतस्य सप्रथाः सनो विश्वायुः सप्रथाः स नः सर्वायुः सप्रथाः ।

अप द्वेषो अप ह्वरोऽन्यव्रतस्य सश्चिम ॥२० ॥

महावीरं निदधाति । चतुःस्रक्तिः महाबृहती चतुःस्रक्तिरिति महावीरस्य स्रक्तयः कोणाः यश्चतुस्रक्तिः ऋतस्य यज्ञस्य यो नाभिर्नहनम् । सप्रथाः पृथुः नः सोऽ स्माकं विश्वायुः सर्वस्य आयुषो दाता स नः सर्वायुः सप्रथाः अभ्यासे भूयांसमर्थं मन्यते । त्वत्प्रसादात् अपद्वेषः अपगच्छतु । द्वेषः [अ]स्मत्तः वीतरागाः स्यामेत्यभिप्रायः । अपह्वरः 'ह्वल ह्मल चलने (पा.धा. ८५८,८५९) चलनं अस्मत्तः अपगच्छतु । जनित्वा म्रियते मृत्वा जायते इति चलनमभिप्रेतम् । तदपगच्छतु । अन्यव्रतस्य सश्चिम जगदनुग्राहकं कर्म वयं सश्चिम सेवामहे । येन सायुज्यं प्राप्नुवन्ति सन्तः ॥२०॥

घर्मैतत्ते पुरीषं तेन वर्धस्व चा च प्यायस्व ।

वर्धिषीमहि च वयमा च प्यासिषीमहि ॥२१॥

पयसा पूरयति । घर्मैतत् । हे घर्म एतत्पयः ते तव पुरीषं पूरयितृत्वेन वर्धस्वेत्यादि व्याख्यातम् ॥ २१ ॥

अचिक्रदद्वृषा हरिर्महान्मित्रो न दर्शतः ।

सᳬ सूर्येण दिद्युतदुदधिर्निधिः ॥ २२ ॥

परिसिञ्चति अचिक्रदत् । परोष्णिक् घर्मात्मनादित्यः स्तूयते । यो महावीरः प्रवृज्यमानः अचिक्रदत् क्रन्दतिः शब्दार्थः । पुनः पुनः शब्दमकरोत् । वृषा वर्षिता आहुतिपरिणामद्वारेण । हरिः हरितवर्णः महान् प्रभावः । मित्रो न दर्शतः मित्र इव दर्शनीयः सूर्येण संगत्य दिद्युतत् सह द्योतते । उदधि उदकधारणः सर्वसुखानां निधिः ॥ २२ ॥

सुमित्रिया न आप ओषधयः सन्तु दुर्मित्रियास्तस्मै सन्तु योऽस्मान्द्वेष्टि यं च वयं द्विष्मः ॥ २३ ॥

उद्वयं तमसस्परि स्वः पश्यन्त उत्तरम् ।

देवं देवत्रा सूर्यमगन्म ज्योतिरुत्तमम् ॥ २४ ॥

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एधोऽस्येधिषीमहि ।

समिदसि तेजोऽसि तेजो मयि धेहि ॥ २५ ॥

न सुमित्रिया, उद्वयम् । एधोऽसि, व्याख्यातम् ॥ २३-२५ ॥

यावती द्यावापृथिवी यावच्च सप्त सिन्धवो वितस्थिरे ।

तावन्तमिन्द्र ते ग्रहमूर्जा गृह्णाम्यक्षितं मयि गृह्णाम्यक्षितम् ॥ २६ ॥

दधिघर्मग्रहणम् । यावती । ऐन्दी । हे इन्द्र ते तव ग्रहं ऊर्जा अन्नेन सह मयि अक्षितं यथा भवति । तथा गृह्णामि । किं परिमाणं यावती यावत्परिमाणे द्यावापृथिव्यौ यावच्च क्षेत्रं परिमिताः सप्तसिन्धवः वितस्थिरे व्याप्नुवन्ति । यावन्तं ग्रहं गृह्णामि ॥ २६ ॥

मयि त्यदिन्द्रियं बृहन्मयि दक्षो मयि क्रतुः ।

घर्मस्त्रिशुग्विराजति विराजा ज्योतिषा सह ब्रह्मणा तेजसा सह ॥ २७ ॥

भक्षयति मयि त्यत् । पङ्क्तिर्यजमानाशीः । मयि त्यत् तत् इन्द्रियं वीर्यं बृहत् महत् अस्तु । मयि दक्षः संकल्पसंपत्तिरस्तु । मयि च क्रतुः संकल्पविशिष्टोऽस्तु । मयि च विराजा आदित्याख्येन ज्योतिषा सह ब्रह्मणा अग्न्याख्येन तेजसा सह घर्मः । विराजत्विति लकारव्यत्ययः । किंभूतः त्रिशुक् तिस्रः शुचः अस्येति स त्रिशुक् ताश्च शालाकमन्त्रे व्याख्याताः ॥ २७ ॥

पयसो रेत आभृतं तस्य दोहमशीमह्युत्तरामुत्तराꣳ समाम् ।

त्विषः संवृक् क्रत्वे दक्षस्य ते सुषुम्णस्य ते सुषुम्णाग्निहुतः ।

इन्द्रपीतस्य प्रजापतिभक्षितस्य मधुमत उपहूत उपहूतस्य भक्षयामि ॥ २८ ॥

पयसो यत् रेतः जगदुत्पत्तिबीजं आभृतं आहृतं तस्य तव दोहं पूरणं अशीमहि व्याप्नुमः । उत्तरामुत्तरां समाम् । समाशब्दो वर्षवचनः प्रतिसंवत्सरं सदाकालं चाशीमहि याजजूकाः स्याम इत्यर्थः । हे इन्द्र सुषुम्ण सुखस्वभाव ते तव दोहं वृष्टिलक्षणं क्रत्वे क्रतो उपहूतः सन् अहमपि भक्षयामि । त्विषः दीप्ते संपूर्वो वृजिः स्वीकरणे वर्तते । संवृक् क्रत्वे । क्रतोरिति विभक्तिव्यत्ययः । साधुक्रतुभूतस्य दक्षस्य संकल्पसिद्धिभूतस्य सुषुम्णस्य सुखभूतस्य अग्निहुतः अग्नौ हूयत इत्यग्निहू तस्य अग्निहुतः । इन्द्रपीतस्य प्रजापतिभक्षितस्य मधुमतः रसवतः उपहूतस्य आहूतस्य शेषभूतमहं भक्षयामि ॥२८॥

इति ऋजुभाष्ये संहितायामष्टत्रिंशोऽध्यायः ॥३८॥

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॥ एकोनचत्वारिंशोऽध्यायः ॥

स्वाहा प्राणेभ्यः साधिपतिकेभ्यः ।
पृथिव्यै स्वाहाग्नये स्वाहान्तरिक्षाय स्वाहा वायवे स्वाहा ।
दिवे स्वाहा सूर्याय स्वाहा ॥ १ ॥

इत उत्तरं प्रवर्ग्यभेदं प्रायश्चित्तं स्वाहा प्राणेभ्यः साधिपतिकेभ्यः पूर्णाहुतिं यावत् जुहोति । स्वाहा प्राणेभ्यः साधिपतिकेभ्यः मनो वै प्राणानामधिपतिः स्वाहा सुहुतमस्तु । पृथिव्यै स्वाहेत्यादि स्पष्टम् ॥ १ ॥

दिग्भ्यः स्वाहा चन्द्राय स्वाहा नक्षत्रेभ्यः स्वाहाद्भ्यः स्वाहा वरुणाय स्वाहा ।
नाभ्यै स्वाहा पूताय स्वाहा ॥ २ ॥

वाचे स्वाहा प्राणाय स्वाहा प्राणाय स्वाहा ।
चक्षुषे स्वाहा चक्षुषे स्वाहा श्रोत्राय स्वाहा श्रोत्राय स्वाहा ॥३॥

मनसः काममाकूतिं वाचः सत्यमशीय ।
पशूनाꣳ रूपमन्नस्य रसो यशः श्रीः श्रयतां मयि स्वाहा ॥४॥

मनसः कामं पूर्णाहुतिहोमः । यजमानाशीः । अनया पूर्णाहुत्या मनसः कामं कामप्राप्तिं आकूतिं आकुरुतम् । मया वाचः सत्यं यष्टव्यं च अशीय प्राप्नुयाम् । किं च पशूनां रूपं पशूपकारः अन्नस्य रसः यश[श्च]श्रीश्च श्रयतां श्रयतु मयि मामिति विभक्तिव्यत्ययः । यन्महावीरभेदनेनापचितं तत्सर्वमुपचीयतामित्यर्थः ॥४॥

प्रजापतिः संभ्रियमाणः सम्राट् संभृतो वैश्वदेवः सꣳसन्नो घर्मः प्रवृक्तस्तेज उद्यत
आश्विनः पयस्यानीयमाने पौष्णो विष्यन्दमाने मारुतः क्लथन् ।
मैत्रः शरसि संताप्यमाने वायव्यो ह्रियमाण आग्नेयो हूयमानो वाग्घुतः ॥ ५ ॥

प्रजापतिः संभ्रियमाणः । महावीरस्थानप्रतिपादिका श्रुतिः ॥५॥

सविता प्रथमेऽहन्नग्निर्द्वितीये वायुस्तृतीय आदित्यश्चतुर्थे चन्द्रमाः पञ्चम ऋतुः षष्ठे मरुतः सप्तमे बृहस्पतिरष्टमे
मित्रो नवमे वरुणो दशम इन्द्र एकादशे विश्वेदेवा द्वादशे ॥ ६ ॥

सविता प्रथमेऽहन्नित्याह । देवतासंबन्धविधानात् स्तौति । महावीरप्रायश्चित्तानि समाप्तानि ॥ ६ ॥

उग्रश्च भीमश्च ध्वान्तश्च धुनिश्च ।
सासह्वांश्चाभियुग्वा च विक्षिपः स्वाहा ॥७॥

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उग्रश्च अग्निकण्डिका आरण्या .... (after this, folios are missing)

अग्निं ५ हृदयेनाशनिं ५ हृदयाग्रेण पशुपतिं कृत्स्नहृदयेन भवं यक्ना ।
शर्वं मतस्नाभ्यामीशानं मन्युना महादेवमन्तः पर्शव्येनोग्रं देवं वनिष्ठुना
वसिष्ठहनुः शिङ्गीनि कोश्याभ्याम् ॥८॥

उग्रं लोहितेन मित्र ५ सौव्रत्येन रुद्रं दौर्व्रत्येनेन्द्रं प्रक्रीडेन मरुतो बलेन साध्यान्प्रमुदा ।
भवस्य कण्ठ्यं ५ रुद्रस्यान्तःपार्श्व्यं महादेवस्य यकृच्छर्वस्य वनिष्ठुः पशुपतेः पुरीतत् ॥ ९ ॥

लोमभ्यः स्वाहा लोमभ्यः स्वाहा त्वचे स्वाहा त्वचे स्वाहा लोहिताय स्वाहा लोहिताय
स्वाहा मेदोभ्यः स्वाहा मेदोभ्यः स्वाहा ।
मा५सेभ्यः स्वाहा मा५सेभ्यः स्वाहा स्नावभ्यः स्वाहा स्नावभ्यः स्वाहास्थभ्यः
स्वाहास्थभ्यः स्वाहा मज्जभ्यः स्वाहा मज्जभ्यः स्वाहा ।
रेतसे स्वाहा पायवे स्वाहा ॥१०॥

आयासाय स्वाहा प्रायासाय स्वाहा संयासाय स्वाहा वियासाय स्वाहोद्यासाय स्वाहा ।
शुचे स्वाहा शोचते स्वाहा शोचमानाय स्वाहा शोकाय स्वाहा ॥११॥

तपसे स्वाहा तप्यते स्वाहा तप्यमानाय स्वाहा तप्ताय स्वाहा घर्माय स्वाहा ।
निष्कृत्यै स्वाहा प्रायश्चित्त्यै स्वाहा भेषजाय स्वाहा ॥१२॥

यमाय स्वाहान्तकाय स्वाहा मृत्यवे स्वाहा ब्रह्मणे स्वाहा ब्रह्महत्यायै स्वाहा ।
विश्वेभ्यो देवेभ्यः स्वाहा द्यावापृथिवीभ्या ५ स्वाहा ॥१३॥

[इति ऋजुभाष्ये संहितायामष्टत्रिंशोऽध्यायः ॥३८॥]

॥ चत्वारिंशोऽध्यायः ॥

ईशा वास्यमिद ५ सर्वं यत्किंच जगत्यां जगत् ।
तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद्धनम् ॥१॥

॥ ॐ नमो श्रीवेदपुरुषाय नमः ॥

ज्ञानकाण्डमिदानीं प्रस्तूयते । ईशावास्यं तिस्रोऽ[नुष्टुभः । दध्यङ्ङा ।] थर्वणऋषिः स्वशिष्यं पुत्रं वा गर्भाधानादिभिः

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संस्कारैः संस्कृतशरीरं अधीतवेदं उत्पा[दितपुत्रं यथा] शक्त्यनुष्ठितयज्ञं अपापं निस्पृहं यमनियमवन्तं अतिथिपूजापनीतकिल्बिषं मुमुक्षुमुपसंपन्नं शिक्षयन्नाह। ईशावास्यमिति 'ईश ऐश्वर्ये' (पा.धा. १०९०) क्विपि तृतीयान्तस्यैतद्रूपं यदीशा अनेन वास्यं [वसनीयं ममेदमि]त्यनया भावनया आच्छादनीयमिदं सर्वमिति प्रत्यक्षतो निर्दिशति । जगत्यां पृथिव्यां [जग]-त्स्थावरजङ्गमादि स्वस्वामिसम्बन्ध्य[भि] लिङ्गितं स्यात्। तेन तेन त्यक्तेन सर्वेण त्यक्तस्वस्वा[मिसंबन्धे]न भोगान् भुंजीथाः अनुभवेः। कस्यस्विद्धनं ममेदमिति मा गृधः। 'गृधु अभिकांक्षायाम्' (पा.धा. १३२६)। माभिकाङ्क्षय। मा कृथाः। स्विदिति निपातो वितर्कवचनः। कस्य पुनरेतद्धनं कस्यचिदपि न। तद्यथा स्त्री संपत्तिः। अन्यथा भुङ्क्ते, अन्यथा पुत्रः अन्यथा प्रावूर्णकः। तथा कटककेयूरादीन्यलंकरणानि अन्यं वान्यं च पुरुषं उपतिष्ठमानानि दृश्यन्ते। अतः सर्वार्थस्य यः स्वस्वामिसम्बन्धः सा अविद्या। निस्पृहस्य योगेऽधिकार इति ॥१॥

कुर्वन्नेवेह कर्माणि जिजीविषेच्छत ँ समाः।
एवं त्वयि नान्यथेतोऽस्ति न कर्म लिप्यते नरे ॥२॥

निस्पृहस्य योगिनो ज्ञाननिमित्ते कर्मण्यधिकार इति तदर्थमाह इहलोके मुक्तिहेतूनि कर्माणि कुर्वन् पथ्यहितं मितभक्षणेन शतं समाः जिजीविषेत् जिजीविषेरिति पुरुषव्यत्ययः जीवितुमिच्छेः। एवं त्वयि तवे[ति] विभक्तिव्यत्ययः। मुक्तिरस्तीति शेषः। नान्यथेतोऽस्ति अन्यथा मुक्तिर्नास्ति। [ननु] कर्मणः फलेन भवितव्यं कथं मुक्तिप्राप्तिरित्येतदाह। न कर्म लिप्यते नरे। न हि मुक्त्यर्थं कर्मक्रियमाणं नरे मनुष्ये संबध्यते। किन्तु मुक्तिप्रदानेनोपक्षीणत्वात्। तथा च **बृहदारण्यके** 'तमेतं वेदानुवचनेन विविदिषन्ति ब्रह्मचर्येण तपसा श्रद्धया यज्ञेनानाशकेन च, (माध्यदिन.शत. १४/७/२/२५) इति विविदिषन्ति वेदितुमिच्छन्ति। अनेनैतद्दर्शयति यावदिच्छाप्रवृत्तिः तावत् कर्मस्वधिकार इति ॥२॥

असुर्या नाम ते लोका अन्धेन तमसावृताः।
तांस्ते प्रेत्यापिगच्छन्ति ये के चात्महनो जनाः ॥३॥

इदानीं स्वर्गादिप्राप्तिहेतुभूतानि कर्माणि कुर्वन्ति तानि निगद्यन्ते। असुराणां स्वभूताः असुर्याः एवं संज्ञास्ते लोकाः। सर्वतः अन्धेन तमसा ध्वान्तलक्षणेन तमसावृताः ते जनाः प्रेत्य मृत्वा तान् लोकान् गच्छन्ति। अपि च ये के चात्महनो जनाः। आत्मानं घ्नन्ति ये जनाः ये स्वर्गप्राप्तिहेतुभूतानि कर्माणि कुर्वन्ति। ते हि जनित्वा म्रियन्ते मृत्वा जायन्ते। एवमहर्निशं नाशं प्राप्नुवन्ति ॥३॥

अनेजदेकं मनसो जवीयो नैनद्देवा आप्नुवन्पूर्वमर्शत्।
तद्धावतोऽन्यानत्येति तिष्ठत्तस्मिन्नपो मातरिश्वा दधाति ॥४॥

इदानीं यमनियमवतां मुमुक्षूणां यथाभूतं परं ब्रह्म तत्त्वेनोपास्यं तदाह। उक्तम्- 'अहं ब्रह्मास्मि' (बृह.१/४/१०) सम्बन्धः। इदं सर्वं च मन्मयम्। इयं विद्यासमुद्दिष्टा विमुक्तिर्यन्निर्बन्धिनी। अनेजदेकम्। अनेजत् अचलत् तत्त्वमास्ते। एकमद्वितीयं विज्ञानघनरूपेण। मनसो जवीयः। मनस्तावत् शीघ्रं भवति ततोऽपि शीघ्रतरं प्रसवदानेन निराकार-भूतत्वात्। नैनद्देवा आप्नुवन् न चैतत्तत्त्वं देवा अपि आप्तुं शक्ताः सूक्ष्मत्वात्। पूर्वमर्शत्। रुशतिर्हिंसाकर्मा निरिशति अशतिः

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पूर्वं अनादिनिधनः अविनाश्यदास्ते । तद्भावतः तदः स्थाने यदो वृत्तिः यच्च धावतः । अन्यान् पुरुषान् अभ्येति अतिक्रम्य गच्छंस्तिष्ठन्ति । सर्वशक्तित्वमनेन व्याख्यायते । तस्मिन् यस्मिन्नपः । कर्माणि मातरिश्वा वायुर्दधाति स्थापयति । सर्वाणि कर्माणि यज्ञदानहोमादीनि समिध्यमानानि यजूंषि वायौ स्थाप्यन्ते । पश्चाद्वायुरपि व्यष्टिसमष्टिरूपो यस्मिन् कर्माणि स्थापयति । यतो यागहोमदानानां परमं निधानं तत् ॥ ४ ॥

तदेजति तन्नैजति तद्दूरे तद्वन्तिके ।

तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः ॥ ५ ॥

एवं कारणरूपमात्मानमुद्दिश्याथेदानीं कार्यरूपेणोपदिशति । तदेजति-अनुरुक्तिः । तदेव सर्वप्राणिरूपेणावस्थितं सत् एजति कम्पवद्भवति । तदेव च न चलति स्थावररूपावस्थम् । तच्च दूरे आदित्यनक्षत्रादिरूपेण 'सर्वं खल्विदं ब्रह्म' (छान्द. ३/१४/१) इत्येतद्दर्शनार्थं तदन्तरस्य सर्वस्य प्राणिजातस्य विज्ञानघनरूपेणान्तर्मध्यत आस्ते । तदेव सर्वस्य अस्य प्राणिजातस्य बाह्यतः जडरूपेण व्यवस्थितं आस्ते । चेतनाचेतनरूपसर्वगमनं तद् ब्रह्मेति । अस्याः उपासनायाः अर्चिरादिकस्य कर्मणः अनुचिन्तनं नास्त्येवं केचिदाहुः । इहैव ब्रह्मप्राप्तेः ॥ ५ ॥

यस्तु सर्वाणि भूतान्यात्मन्नेवानु पश्यति ।

सर्वभूतेषु चात्मानं ततो न विचिकित्सति ॥६॥

यः तु पुनः सर्वाणि भूतानि चेतनाचेतनानि आत्मन्येवानुपश्यति । मय्येव सर्वाणि भूतानि अवस्थितानि न मद्व्यतिरिक्तानि । अहमेव परं ब्रह्म । सर्वेषु भूते[षु] चात्मानं अवस्थितं व्यतिरिक्तं पश्यति । ततो न विचिकित्सति । एवं पश्यतो योगिनः परब्रह्मरूपाणि आत्मसंस्थितानि 'घनविज्ञानानन्दैकत्वादीनि यदा एवं तदा चिन्ता विचारो निवर्तते ॥ ६ ॥

यस्मिन्सर्वाणि भूतान्यात्मैवाभूद्विजानतः ।

तत्र को मोहः कः शोक एकत्वमनुपश्यतः ॥७॥

किं च यस्मिनवस्थाविशेषे सर्वाणि भूतानि चेतनाचेतनानि आत्मैवाभूत् संभवन्ति । विजानतः आत्मैवेदं सर्वं खल्विदं ब्रह्मेत्येवमादिवाक्यविचारणावधृतविज्ञानस्य तव एतस्यामवस्थायां विशेषे योगिनः । को मोहः कश्च शोकः न कश्चिदपीत्यभिप्रायः । शोकमोहापरिज्ञाततत्त्वस्य भवतः । एकत्वमनुपश्यतः ध्यायतः ॥७॥

स पर्यगाच्छुक्रमकायमव्रणमस्नाविरꣳ शुद्धमपापविद्धम् ।

कविर्मनीषी परिभूः स्वयंभूर्याथातथ्यतोऽर्थान्व्यदधाच्छाश्वतीभ्यः समाभ्यः ॥ ८ ॥

य एवमात्मानमुपास्ते स पर्यगात् परिगच्छति । किं भूतं शुक्रं शुक्लं विज्ञानानन्दस्वभावं अचिन्त्यशक्तिं अकायं न विद्यते कायः शरीरं यस्येति सः तम् । अव्रणं कायरहितत्वादेव । अस्नाविरं स्नायुरहितमकायत्वादेव

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शुद्धसत्त्वरस्तमोभिरनुपहितम् । अपापविद्धं क्लेशकर्मविपाकाशयैरस्पृष्टम् । अकायमव्रणमस्नाविरमिति पुनरुक्तानि अभ्यासे भूयांसमर्थं मन्यते इत्यदोषः । अथान्योपासनायुक्तस्य फलमाह । रूपेण भविता माया याथातथ्यतः । अर्थान्व्यदधात् यथास्वरूपं अर्थान् विहितवान् स्वस्वामिसम्बन्धैरर्थैश्चेतनाचेतनैरुपभोगं कृतवान् । स सोपाधिस्वर्गलक्षणं गच्छति । यथा स्वर्गप्राप्तौ नानाभूताः प्रकाराः सन्ति । न तथा मुक्तौ । अथ फलादर्शी कविर्विद्वान् मनीषी मेधावी परिभूः सर्वतो भाविनो विज्ञानबलात् ब्रह्मरूपेण भविता । त्यक्ते स्वस्वामिसंबन्धेन याथातथ्यतः अर्थान् व्यदधात् यथास्वरूपं अर्थान् विहितवान् । शाश्वतीभ्यः । अनन्ताभ्यः समाभ्यः अर्थाय अन्तवते वर्षाप्राप्तये [अनन्तवर्षप्राप्तये] कर्म कृतवान् । ननु कर्मजाड्यो लोकः सान्तवानेव भवति । सत्यं आत्मा(त्म)संस्कारकं कर्म ब्रह्मभावजनकं स्यात् । तस्मात्सोऽपि शुक्रं अकायं ब्रह्म परिगच्छति । कर्मकाण्डज्ञानकाण्डसम्बन्ध्यः सन्तः । इत उत्तरं उपासनामन्त्राः ॥ ८ ॥

अ॒न्धं त॒मः प्रविशन्ति॒ येऽ सँभू॒तिमु॒पास॑ते ।
तत॑ो॒ भूय॑ इव॒ ते तमो॒ य उ॒ संभू॒त्या ५॒ रता॒ः ॥ ९ ॥

ये उकाराः कर्मकारकाः कर्मोपसंग्रहार्थीयाः ..... (lacuna) संभूत्यामेव रताः । संभूतिं उपासते । ते अन्धं तमः प्रविशन्ति । ये च लोकायतिकाः प्रश्नयन्ति तेषामेतद्दर्शनं जलबुद्बुदवज्जीवापादकशक्तिवद्विज्ञानमिति । मृतस्य सतः पुनः संभवो नास्ति । अतः शरीरग्रहणादस्माकं मुक्तिरेव न हि विज्ञानात्मा कश्चिदस्ति योऽयं नियमैः सम्बध्यते । य ये एवं उपासते । ते ततोऽपि अन्धतमः अज्ञानलक्षणं भूयः बहुतरं तमः प्रविशन्ति । ते संभूत्यामेव रताः । ये चात्मोपासकाः आत्मैवास्ति नान्यत्किंचिदस्ति एवमभिप्रायाः कर्मपराङ्मुखाः कर्मकाण्डज्ञानकाण्डयोरसबन्धः स्वबुद्ध्यात्मानन्दरसं विभावयन्तः । ते आत्मज्ञानरता न प्रविशन्ति ॥ ९ ॥

अ॒न्यदे॒वाहुः संभ॒वाद॒न्यदाहु॒रसँभवात् ।
इति॑ शुश्रु॒म॒ धीरा॑णां॒ ये न॒स्तद्वि॑चचक्षि॒रे ॥ १० ॥

संभवात् संभवपरिज्ञानात् अन्यदेव फलं आहुः । असंभवपरिज्ञानात् । अन्यच्च फलं आहुः । तदुभयं धीराणां वचांसि, शुश्रुमः श्रुतवन्तो वयम् । ये धीराः नः अस्माकं बहु विचचक्षिरे आख्यातवन्तः ॥ १० ॥

संभू॒तिं च विना॒शं च॒ यस्तद्वेदो॒भय॑ ५॒ स॒ह ।
वि॒ना॒शेन॑ मृ॒त्युं ती॒र्त्वा संभू॒त्यामृत॑मश्नुते ॥ ११ ॥

यः योगी समस्तस्य जगतः संभवैकहेतु परं ब्रह्म । विनाशि च शरीरम् । सह एकीभूतं तदुभयं वेद जानाति । शरीरग्रहणेन ज्ञानोत्पत्तिहेतूनि कर्माणि करोति । स विनाशेन विनाशिना शरीरेण मृत्युं तीर्त्वा उत्तीर्य संभूत्यात्मपरिज्ञानेन अमृतत्वं प्राप्नोति ॥ ११ ॥

अ॒न्धं तम॒ः प्रविशन्ति॒ येऽवि॑द्यामु॒पास॑ते ।
तत॑ो॒ भूय॑ इव॒ ते तमो॒ य उ॑ वि॒द्याया॑ ५॒ रता॒ः ॥ १२ ॥

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अज्ञानलक्षणं तमः प्रविशन्ति । ये अस्वर्गार्थानि कर्माणि उपासते अनुतिष्ठन्ति । ततोऽपि ते बहुतरं तमः प्रविशन्ति । ये तु केवलं विद्यामेव रताः ॥ १२ ॥

अन्यदेवाहुर्विद्याया अन्यदाहुरविद्यायाः ।

इति शुश्रुम धीराणां ये नस्तद्विचचक्षिरे ॥ १३ ॥

अविद्यायाः कर्मणः विद्यैव फलमाहुः । यतः विद्यया आत्मज्ञानात् । अन्यच्च शुश्रुमेत्यादि व्याख्यातम् ॥ १३ ॥

विद्यां चाविद्यां च यस्तद्वेदोभयꣳ सह ।

अविद्यया मृत्युं तीर्त्वा विद्ययामृतमश्नुते ॥ १४ ॥

विद्यां चात्मज्ञानम् । अविद्यां च कर्मज्ञानं यस्तदुभयं एकीभूते वेद जानाति । कर्मकाण्डे ज्ञानकाण्डस्य गुणभूतं जानाति स अविद्यया कर्मकाण्डेन मृत्युं उत्तीर्य कृतकृत्यो भूत्वा विद्यया ब्रह्मपरिज्ञानेन अमृतत्वं प्राप्नोति ॥१५॥

वायुरनिलममृतमथेदं भस्मान्तꣳ शरीरम् ।

ओ३म् क्रतो स्मर क्लिबे स्मर कृतꣳ स्मर ॥ १५ ॥

इदानीं कृतब्रह्मोपासनस्य योगिनः शरीरपातोत्तरकालं यद्भवति तदाह वायुग्रहणं सप्तसप्तक(दशक)लिङ्गोपलक्षणार्थं वायुः प्राणः अनिलः स्वकीयां प्रकृतिमापद्यते । विज्ञानात्मा तत्परं ब्रह्म अमृतं संपद्यते । अथ इदं स्थूलशरीरं भस्मैव भवति । कृतप्रयोजनात् । इदानीं योगिनो चलं च (योगिनः आलम्बन)भूतमक्षरं कथ्यते । ॐ नाम वा प्रतिमा वा ब्रह्मणः । तदानीं अन्तकाले योगी स्मरणं करोति । क्रतो स्मर । योऽग्निर्ब्रह्मचर्ये गार्हस्थ्ये च परिचरितः स मनः शव(श्वास) समाधिरूपेणावस्थितः सम्बोध्यते । हे क्रतो, मां स्मर इदानीं उपस्थितः प्रत्युपकारस्य काल इति । क्रतुर्वा यज्ञः सम्बोध्यते । क्रतो स्मर यत्कृतं तत्स्मर ॥ १५ ॥

अग्ने नय सुपथा राये अस्मान्विश्वानि देव वयुनानि विद्वान् ।

युयोध्यस्मज्जुहुराणमेनो भूयिष्ठां ते नमउक्तिं विधेम ॥ १६ ॥

हे अग्ने, सुपथा देवयानेन मार्गेण नय । राये मुक्तिलक्षणाय धनाय हे देव, अस्मान् विश्वानि प्रज्ञानानि प्रतिबन्धकान्मनसः पृथक्कुरु, यतो बहुतरं तव नमस्कारोक्तिं कुर्मः । व्याख्यायाः पुनर्वचनं विशेषार्थम् ॥१६॥

हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम् ।

योऽसावादित्ये पुरुषः सोऽसावहम् ॥ १७ ॥

ओ३म् खं ब्रह्म ॥

इदानीं आदित्योपासनं आह । हिरण्मयेन । रश्मयः अस्मिन्नवस्थितान् रसान् हिरण्मयेन रूपेण पात्रेण कृत्वा

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पिबन्ति । इति पात्रं यद्यपि सत्यस्याविनाशिनः पुरुषस्य मुखं हिरण्मयेन पात्रेण अपिहितम् । अन्तर्हितं तथापि योऽसौ आदित्ये पुरुषो योगिभिरुपलभ्यते । सोऽसौ अहमसौ । तां उपासनां कुर्यात् ॥१७॥

ॐ इति नामनिर्देशः । आत्मत्वेनाकाशरूपं ब्रह्म ध्यायात् । ननु अचेतनः आकाशः चेतनस्त्वात्मा । तद्यथा 'विज्ञानघनमानन्दं ब्रह्म' (बृह. ३/९/२८) न चानन्दप्रतिपादकं वाक्यं ' स यो मनुष्याणा ऽ्ं राद्धः समृद्धो भवति' (बृह. ४/३/३३), उपक्रम्य अथ 'ये प्रजापतिलोकमानन्दाः स एव ब्रह्मलोके आनन्दः' (बृह. ४/३/३३) तथा सर्वनियन्तृत्वं दर्शयति । 'एतस्य वा अक्षरस्य प्रशासने गार्गि' इत्युपक्रम्य 'द्यावापृथिवी विधृते तिष्ठत' (बृह. ३/८/९) इत्यादि । तथा सर्वज्ञत्वं दर्शयति । 'तद्वा एतदक्षरं गार्गि अदृष्टम्' (बृह.३/८/११) इत्यादि । तथा सत्यसंकल्पादयो गुणाः अस्य श्रूयन्ते । 'सत्यसंकल्पः' (मैत्रा. ७/७) इत्यादि । 'एतद्वै तदक्षरं गार्गि यस्मिन्नाकाश ओतश्च प्रोतश्च (बृह. ३/८/११) इति । सामान्यादाकाशेनैव एतद्रूपं ब्रह्माभिहितं स्यात् । अयमेव श्च ब्रह्मविधौ सिद्धान्तः ॥

इति ऋजुव्याख्याने संहितायां चत्वारिंशत्तमोऽध्यायः ॥ संवत् १५६४ फागुण शु १४ भूमे लिखि १०५ ॥ मालजी ॥

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Appendix – I
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११२. मयि त्यदिन्द्रियं बृहत्	३८	२७
११३. य इमे द्यावापृथिवी	२९	३४
११४. यज्ञेन यज्ञमयजन्त देवाः	३१	१६
११५. यत्पुरुषं व्यदधुः कतिधा	३१	१०
११६. यत्पुरुषेण हविषा देवा	३१	१४
११७. यदक्रन्दः प्रथमं जायमानं	२९	१२
११८. यमाय यमसूमथर्वभ्यो	३०	१५
११९. यमाय स्वाहान्तकाय	३९	१३
१२०. यमाय त्वाङ्गिरस्वते पि०	३८	९
१२१. यमेन दत्तं त्रित एनमायु०	२९	१३
१२२. यस्तु सर्वाणि भूतान्या०	४०	६
१२३. यस्ते स्तनः शशयो यो म०	३८	५
१२४. यस्मिन्त्सर्वाणि भूता०	४०	५
१२५. या ते घर्म दिव्या शुग्या	३८	१८

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१२६. यावती द्यावापृथिवी	३८	२६
१२७. यो देवेभ्य आतपति यो	३१	२०
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१३३. वनस्पतिरवसृष्टो न पाशैः	२९	४५
१३४. वाचे स्वाहा प्राणाय	३९	३
१३५. वायुरनिलममृतम०	४०	१५
१३६. विद्यां चाविद्यां च	४०	१४
१३७. विभक्तारं ५ हवामहे वसो०	३०	४
१३८. विश्वा आशा दक्षिणस०	३८	१०
१३९. विश्वानि देव सवितुर्दु०	३०	३
१४०. वेदाहमेतं पुरुषं महान्तं०	३१	१८
१४१. व्यचस्वतीरुर्विया विश्रं०	२९	३०
१४२. श्रीश्च ते लक्ष्मीश्च पत्न्यां०	३१	२२
१४३. सद्यो जातो व्यमिमीत यज्ञ०	२९	३६
१४४. सपर्यगाच्छुक्रमकाय०	४०	८
१४५. सप्तास्यासन्परिधयः	३१	१५
१४६. समिद्धो अञ्जन्कृदरं	२९	१
१४७. समिद्धो अद्य मनुषो दुरो	२९	२५
१४८. समुद्राय त्वा वाताय	३८	७
१४९. सरोभ्यो धैवरमुपस्थावं०	३०	१६
१५०. सविता प्रथमेऽहन्नग्नि०	३९	६

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१५१.	सहस्रशीर्षा पुरुषः सह०	३१	१
१५२.	संधये जारं गृहायोपपति०	३०	९
१५३.	संभूतिं च विनाशं च	४०	११
१५४.	सुपर्णं वस्ते मृगो अस्यादन्तो	२९	४८
१५५.	सुमित्रिया न आप ओष०	३८	२३
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१५९.	स्वाहा प्राणेभ्यः साधि०	३९	१
१६०.	स्वाहा रुद्राय रुद्रहूतये	३८	१६
१६१.	हिरण्मयेन पात्रेण	४०	१७
१६२.	हिरण्यशृङ्गोऽयो अस्य	२९	२०

Appendix – II

Quotations in the *Ṛjubhāṣya*

(ऋ. = ऋग्वेदः, कौषी. = कौषीतकि उपनिषत्, छांदो. = छांदोग्योपनिषत्, पा.धा. = पाणिनिधातुपाठः, पा.सू. = पाणिनिसूत्रपाठः, बृह. = बृहदारण्यकोपनिषत्, मा. बृह. = माध्यंदिनिशतपथब्राह्मणम् बृहदारण्यकोपनिषत् , मा. शत. = माध्यंदिनिशतपथब्राह्मणम्, मुण्ड. = मुण्डकोपनिषत्, मैत्रा. = मैत्रायणी उपनिषत्, शु. य. = शुक्लयजुर्वेदः,)

Sr. No.	Quotation	Reference	Source
१.	अज गतिक्षेपणयोः	२९/५७	पा.धा.२३८
२.	अयमेव पुरुषो योऽयं पवते योऽस्यां पुरि शेते तस्मात्पुरुषस्तस्य यदेषु लोकेष्वन्नन्तदस्यान्नं मेधः	३१/१	मा.श. (बृह.) १३/३/२/१
३.	अयं वै पूषा योऽयं पवते वायुः । एष हीद ṃ सर्वं पुष्यति । एष उ प्राणः प्राणमेवास्मिन्नेतद्दधाति	३८/१५	मा. श. (बृह.) १४/२/१/९
४.	अशूङ् व्याप्तौ	२९/१	पा.धा. १३४६
५.	अहं ब्रह्मास्मि	४०/४	बृह. १/४/१०

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६.	इच्छामसि इच्छमसि	३१/१/	–
७.	इतः प्रदानाद्धि देवा उपजीवन्ति	३१/२	–
८.	इन्द्रो ह यत्र वृत्राय वज्रं प्रजहार	२९/५३	मा.श. १/२/४/१
९.	इषु इच्छायाम्	३१/२२	पा.धा. १४३९
१०.	ईश ऐश्वर्ये	४०/१	पा.धा.१०९०
११.	उष दाहे	२९/३७	पा.धा. ७४२
१२.	ऊधसोनङ् धनुषश्च	२९/३९	पा.सू.५/४/१३१-१३२
१३.	एतद्वै तदक्षरं गार्गि यस्मिन्नाकाश ओतश्च प्रोतश्च	४०/१७	बृह.३/८/११
१४.	एतस्य वा अक्षरस्य प्रशासने गार्गि	४०/१७	बृह. ३/८/९
१५.	कतम आत्मा	३१/१	बृह. ४/३/७
१६.	गृधु अभिकांक्षायाम्	४०/१	पा.धा. १३२६
१७.	ज्योतिर्वा इतरस्मिन् पयो (वायौ) भवति	३८/१६	–
१८.	तद्वा एतदक्षरं गार्गि अदृष्टं द्रष्टृ	४०/१७	बृह. ३/८/११
१९.	तमेतं वेदानुवचनेन विविदिषन्ति ब्रह्मचर्येण तपसा श्रद्धया यज्ञेनानाशकेन च	४०/२	मा.श. (बृह.) १४/७/२/२५
२०.	तान्वै मध्यमेऽहन्नालभत	३०/६०	–
२१.	त्रीणि पदानि गुहायाम्	३१/३	शु.य. ३४/४३
२२.	द्यावापृथिवी विधृते तिष्ठतः	४०/१७	बृह. ३/८/९
२३.	द्यावापृथिव्यादिमे हीद ५ँ सर्वमश्नुदाताम्	३१/२२	–
२४.	द्वा सुपर्णा सयुजा	३१/१	मुण्ड. ३/१/१
२५.	पूर्वेषां पन्थामनुदृश्य धीरा अन्वालेभिरे	३१/१६	शु.य. ३४/४९
२६.	प्रतद्वोचे	३१/३	शु.य.३२/९
२७.	ब्रह्मणे ब्राह्मणम्	३१/१	शु.य. ३०/५
२८.	यज्ञेन यज्ञमयजन्त देवा	३१/९	शु.य. ३१/१६
२९.	यदेतद्ब्रह्मापूर्वमनपरमनन्तरमबाह्यमयमात्मा ब्रह्म	३१/३	बृह. २/५/१९
३०.	यान्वैतां सप्तपुरुषानेकं पुरुषमकुर्वन्	३१/९	–
३१.	ये प्रजापतिलोकमानन्दाः स एव ब्रह्मलोके आनन्दः	४०/१७	बृह. ४/३/३३

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३२.	योऽयं विज्ञानमयः पुरुषः प्राणेषु हृद्यन्तर्ज्योतिः	३१/१	बृह. ४/३/७
३३.	रथस्तृतीयं वा	२९/५३	मा.श. १/२/४/१
३४.	रथेन च शरेण च राजन्यबन्धव	२९/५३	मा.श. १/२/४/१
३५.	विज्ञानघनमानन्दं ब्रह्म	४०/१७	बृह. ३/९/२८
३६.	विज्ञानमानदं ब्रह्म	३१/२	बृह. ३/९/२८
३७.	वेनस्तत्पश्यन्निहितम्	३१/३	शु.य. ३२/८
३८.	शिजि अव्यक्ते शब्दे	२९/४०	पा.धा. १०९९
३९.	शीङ् स्वप्ने	३८/५	पा.धा. ११०६
४०.	शीर्ष छन्दसि	३१/१	पा.सू. ६/१/६०
४१.	ष्ट्यै स्त्यै शब्दसंघातयोः	३८/१८	पा.धा. ९७७; ९७६
४२.	स एतं लोकमगच्छत्	३१/९	कौषी. १/३
४३.	सत्यसंकल्पः	४०/१७	मैत्रा. ७/७
४४.	स यो मनुष्याणा ४ँ राद्धः समृद्धो भवति	४०/१७	बृह. ४/३/३३
४५.	संख्यासुपूर्वस्य	३१/१	पा.सू. ५/४/१४०
४६.	सर्वं खल्विदं ब्रह्म	४०/५	छांद. ३/१४/१
४७.	सर्वं खल्विदं ब्रह्म ----- उपासीत	३१/२	छांद. ३/१४/१
४८.	सूर्यस्य वा एको रश्मिर्वृष्टिवनिर्नाम	३८/६	–
४९.	सूर्याचन्द्रमसौ धाता	३१/१६	ऋ. १०/१९०/३
५०.	ह्वल ह्मल चलने	३८/२०	पा.धा. ८५८; ८५९

Appendix - III

(III) Index of Authors and Works, mentioned in the *Ṛjubhāṣya*

Sr. No.		Reference
१.	केचित्	३१/३
२.	बृहदारण्यकम्	४०/२
३.	श्रुतिः	३१/९, ३१/२२, ३८/६, ३९/५

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SOME OBSERVATIONS ON THE GENESIS OF CERTAIN VEDIC AND POST VEDIC MYTHS

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A myth is a traditional story about gods, demigods and their world. While some myths have certain determinable bases, there are others which are not explainable and are accepted as they are i.e., as legendary accounts. So far as the Vedic myths are concerned, they are the results of nature-worship and as such usually have some determinable bases. Although a good number of post Vedic myths fall into the second category, such myths which reach back to Vedic period contain enough material in them which makes it possible to explain their origin. Some instances are the myths of Viṣṇu's incarnations as *Matsya, Kūrma, Varāha* and *Vāmana*. The Hindu pantheon of gods has evolved out of the Vedic gods who are but phenomenal in nature. Although in the Epics and the Purāṇas the original naturalistic bases of these gods are obscured by anthropomorphism, yet their phenomenal origins often become visible through the veil of their anthropromorphic forms. A very fine example of this fact may be found in the characterisations of post Vedic Indra. In the Epics and Purāṇas, he has retained many of his Vedic traits, like being *bhūrivarṣa, śatakratu, vajrapāṇi, purandara, marutvat* and so on and so forth.

Hindu mythology was born in the remote past in the Vedas. The hymn poetry provides us with an insight into the ancient art of generating myths. Vedic myths were shaped through vivid imageries coupled with poetic craftsmanship. Words were selected with great care.[1] In depicting the myths of Indra's heroic deeds a forceful diction was used, whereas in the myths of Uṣā who was looked upon as an epitome of feminine grace and beauty there can be seen softness in the diction.[2] Some time words with dual meanings played a key role in effecting a myth. While the etymological (*yaugika*) sense of a word helped in describing a natural phenomenon, the conventional (*rūḍha*) meaning of the same word led to the birth of a myth. In the *Ṛksaṁhitā*, the seer-poet has been called a *Kāru* i.e., an artisan.[3] Just as a carpenter carves out a chariot or a weaver weaves a piece of cloth

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1. Cf. RV, X. 71.2
2. Cf. *Ibid*, I.32. 8, 9; I. 48. 5; I. 142. 7 etc.
3. Cf. *Ibid*, I. 83. 6; I.165. 14; VII.69.9; IX.112.3; X.75.1.etc.

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so also the seer-poet shapes his compositions.[4] A fine piece of poetry has been compared to a fine piece of cloth. It may be mentioned here that according to Max Müller 'Mythology in the highest sense, is the power exercised by language on thought in every possible sphere of mental activity.[5]

Some very well known Vedic myths are those of *Suparṇa garutmān* i.e., the sun-bird (it formed the basis of the Purāṇic myth of *Garuḍavāhana* Viṣṇu), of Indra the destroyer of demons (which led to the creation of the later myths about the eternal feuds between the gods and demons), of Agni the divine horse, of Uṣā the daughter of heaven. These are but only a few of the large number of myths contained in the Vedas.

Here, in order to provide ourselves with a few glimpses into the ancient workshops in which, as it were, myths were generated in ancient India, we have taken a few myths from both Vedic and post Vedic periods for some analysis.

The natural pheonomenon of day-break followed by sun-rise inspired two distinct Vedic myths : A) Uṣā is the mother cow of the sun-calf. She is picturised as a cow followed by her refulgent calf and is given the epithet *ruśadvatsā* (RV. 1.113.1). By virtue of her being the mother of the sun-calf she becomes the mother of the sun-beams too. Thus, she has been addressed with the words *mātā gavāmasi* (RV, IV.52.3) which literally means 'thou art the mother of the cows'.[6] In its *rūḍha* meaning the word *go* (from Ö*gam* to go) stands for a four footed animal. But from the etymological point of view the word means anything that has some kind of a movement. In the Veda this word is found to have been used to denote a number of objects such as the sun, and its rays, the earth, the waters, the sound of thunder, chants, the bow and the arrow etc.[7] B) As per the second myth Uṣā is the mistress of the Sun-god. The Sun-God is her *jāra* (paramour). She has been called *sūryasya yoṣā* and *yoṣā jārasya*, whom the sun follows like a man seeking his woman : *sūryo devīmuṣasaṁ rocamānām maryo na yoṣāmabhyeti paścāt.*[8] In this instance the key role is played by the word *jāra* (derived from Ö*jṛ* to wear out). Thus, etymologically it means that

4. Cf. *Ibid*, V. 29.15.

5. 'The Philosophy of Mythology', appended to *The Science of Religion*, London, 1873, p. 355.

6. It may be noted here that in Egyptian mythology the sky-goddess Hathor or Athyr is called the mother of the Sun-god Hor. The Egyptian texts call her a great celestial cow and heliographically she is represented as a cow or a cow-headed goddess. She is the Egyptian counterpart of Aphrodite-the Greek Goddess of Love, pure and ideal, see *Larousse Encyclopaedia of Mythology*, Batchworth Press Limited, London, 1959, p. 23.

7. Cf. *Nirukta*, 2. 5-9.

8. These three passages occur respectively in *Ṛksaṁhitā*, VII. 75.5, I.92. 11 and I.115.2.

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which makes something to gradually pass away (i.e. a *jarayitṛ*). The sun is the *jāra* of the dawn, for with its appearance on the horizon the soft white lustre of day-break goes away. It merges with the golden reddish refulgence of the sun. The Ṛgvedic poet imagines this phenomenon as goddess Uṣā uniting with her paramour (*jāra*). This union takes place day after day and the poet says *ruśantam bhānumaruṣīraśiśrayuḥ.* (The lustrous dawns serve the refulgent light)[9].

The use of this word *jāra* as an epithet of Indra in the Veda[10] served as the basis for the Post-Vedic myth of Ahalyā's illict affair with Indra and the subsequent curse imposed on them by sage Gautama.[11] In a few Vedic texts Indra has been referred to as *ahalyāyai jāraḥ* i.e., the *jāra* of Ahalyā. This phrase forms a part of the *Nigada* beginning with the words *indrāgaccha.* As per the myth found in the *Ṣaḍviṁśabrāhmaṇa* (1.1) Ahalyā was related to Mitra (she is called daughter of Maitreyī), one of the Ādityas. Ādityas are called so, because they through their all pervading rays draw out the lustre of other luminaries, or because they draw out moisture from the surface of the earth.[12] Etymologically the word *ahalyā* means she who is not ploughable (*na halyā*). Indra, the god of rains par excellence is her *jāra* because, he takes away her unploughableness (*ahalyātva*). Thus, the word, *ahalyā* here means a piece of land scorched by the sun. As stated in the Vedic myth this *ahalyā* was owned by sage Gautama. There it has also been stated that Indra in order to protect the sage from being assailed by demons assumed the form of Gautama. This Indra did with due consent from the sage. This Vedic myth contains no allusion to any illict affair between Indra and Ahalyā.

Of the numerous myths about Indra, the one we often come across in the Veda, is his excessive fondness for the draught of *Soma*-juice. It is said that the juice of the *Soma* plant exhilarates and invigourates Indra for doing away with the *Asuras* and for displaying his heroic exploits. In one *ṛk* the seer says : *'asya mandāno madhvo vajrahasto' himindro arṇovṛtam vivṛścat* (II.19.2) [Cheered by this meath Indra whose hand wields thunder, rent piecemeal Ahi who barred up the waters].[13] In another verse it has been said *uto nvasya papivāṁsamindraṁ na kaścana sahata āhaveṣu* (VI.47.1) [No one may conquer Indra in

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9. *Ibid,* I. 92.2.
10. *Śatapathabrāhmaṇa,* 3.3.4.18; *Ṣaḍviṁśabrāhmaṇa,* 1.1; *Taittirīyāraṇyaka,* 1.12.4; *Lāṭyāyanaśrautasūtra,* 1.3.1.
11. *Rāmāyaṇa, Bālakāṇḍa,* 48.14-34, edited by Vasishth, S.S, 4th edition, Varanasi.
12. *Ibid, Nirukta,* 2.13
13. Griffith, R.T.H., *The Hymns of the Ṛgveda,* Delhi, p. 142.

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the battle when he has drunk the draught offered by us].[14] It may be noted in this connection that in a Ṛgvedic verse dedicated to *Āpaḥ* it has been declared almost in the same vein that the sweet waters released by *Apām Napāt* bestow strength upon Indra so that he may perform his deeds of valour : *apām napāt madhumaītrāpo dā yābhirindro vāvṛdhe vīryāya* (X.30.4). Indra seems to take as much delight in the sweetness of the water as he does in the mead of *Soma*. Thus, it has been said *tāmūrmimāpo madhumattamam vo'apām napādevatu āśuhemā / yasminnindro vasubhir mādayate.....//* (VII.47.2) [May flood's offspring, he whose course is rapid, protect thy wave most rich in sweets, O waters, that shall make Indra and the Vasus joyfully -----].[15] In this verse the Vasus too are spoken of as being fond of *Soma*. The words *madhumattamamūrmi* occurring in the verse have been interpreted by Sāyaṇa as *rasavattamam prasiddham somākhyam rasam*. In one hymn *Āpaḥ* are called the essence of *madhu* which is the very exhilarating drink meant for Indra : *matsaramindrapānamūrmim*. (RV. X.30.9). The sweet wave of waters drunk by Indra is born in the sky or in heaven and is called *tritantu* i.e., having three streams.[16] As per Vedic concept waters have a threefold existence. Waters from the surface of the earth are carried to heaven by the rays of the sun and these accumulate in the disc of the sun. The Maruts bring them down to the mid-region where they remain as clouds. And finally when the god of thunder strikes them with his bolt they fall on earth as rains.[17] As stated by Sāyaṇa the sweet wave of waters which is called 'Indra's drink' is nothing but the rain waters.[18] It is interesting to note that the very phrase *madhumānūrmi* happens to be an epithet of the *Soma*-juice also, which is described as *indavo madhumanta ūrmayaḥ'* (RV. IX. 86.2). Just like the waters, *Soma* too is born in the sky or in the heaven and is called *'divaḥ śiśuḥ'* (RV, IX.39.5).[19] *Soma* being exhilarating to the gods, flows for the sake of Indra, Vāyu and Varuṇa - the three important deities connected to the waters.[20] In one *ṛk* it has been said that *Soma* covers the entire sky (*nabhaḥ vasānaḥ*).[21] It is obtained when water and milk flow down from the sky : *ātmanvat nabhaḥ duhyate ghṛtaṁ payaḥ ṛtasya nābhiramṛtam vijāyate'* (IX.74.4).[22] The *Soma* thus obtained is given the epithets *'amṛta'* (ambrosia) and

14. *Ibid*, p. 312. Cf. RV, VII. 22.2.
15. Griffith, *op.cit*, p. 359.
16. RV, X. 75.2.
17. *Taittirīyasaṁhitā*, 2.4.10.
18. Sāyaṇa on RV. X. 75.2.
19. Cf. RV, IX. 86.15.
20. Cf. *Ibid*, IX. 84.1.
21. *Ibid*, IX. 83.5
22. Cf. *āpaḥ hyetasya somasya lokaḥ* ŚB, 4.4.5.21.

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ṛtasya nābhiḥ (i.e. the essence of water). Indra, while killing Vṛtra is said to have drunk three ponds full of *Soma* and it is further state that this *Soma* was obtained from the clouds.[23] Again just as on one hand the deity Soma is invoked in the RV. as the originator of the rivers, so on the other he is said to have the celestial streams as his mothers.[24] In this context it may be recalled that Bergaigne is of the opinion that celestial waters in which god Soma is said to have his origin are but the rains.[25] In this manner we come across many statements in the *Ṛgveda* which identify *Soma*-juice with the sweetness contained in the rain waters. In the mythology of the Veda it becomes the very drink loved by Indra. It exhilarates him, rejuvenates him and for its sake Indra kills the demon Vṛtra.

The seers of Vedic texts locate the origin of all waters in the atmospheric region, which in the *Ṛgveda* has been called the *uttara samudra* (the ocean above). The *adhara* or *apara samudra* i.e., the terrestrial ocean is its counterpart.[26] The Vedic Aryans were well aware of the undestructible nature of the water cycle. It has been said in the *Ṛgveda samānametadudakamuccaiti avacāhobhiḥ/bhūmim parjanyāḥ jinvanti divam jinvantyagnayaḥ//* (I.164.51). [The same waters rise and fall day after day. The clouds enliven the earth, and the fires re-animate heaven]. The Vedic seers seem to have used the word *āpaḥ* (which is in the plural number) to indicate that all waters, never ever being destroyed are essentially same every where. In a *ṛk* these waters are described as follows: *samudrādūrmir madhūmān udāradupāṁśunā samamṛtatvamānaṭ/ghṛtasya nāma guhyaṁ yadasti jihvā devānāmamṛtasya nābhiḥ//* (IV. 58.1). In this verse it is said that being helped by the rays of the sun, the sweet waves emerge out of the ocean and become immortal and the secret name of this water is the 'the tongue of the gods and essence of ambrosia'. It is significant that the waters are called the tongue of the gods who are but immortal and tongues of living beings as we know, characteristically always stay wet. The roles played by the rays of the sun, the thunder-clouds and the wind in creating rains have found beautiful poetic expression in the following *ṛk* : *vāyurasmā upāmanthat pinaṣṭi sma kunannamā/keśī viṣasya pātreṇa yadrudreṇāpivat saha//*' (RV. X. 136.7). Here the seer says that when Keśin through his, fierce mouth (*pātreṇa yadrudreṇa*) drank *viṣa*, Vāyu for his sake churned it and the rumbling thunder pulverised it. Thus, in this verse is born the myth of Keśin's *viṣapāna*. Keśin, as a matter of fact, is the sun, its rays being imagined as its hair. In the *Ṛgveda* it is

23. RV, V. 29.7,8; VI.17.11; VIII.7.10.

24. RV, IX.86.19; IX. 61.7.Cf. *Ibid.* IX. 97.11

25. Bergaigne, A., *Vedic Religion,* Vol. I, Translated into English by Paranjape, Poona, 1971, pp. 34-36.

26. RV., X. 98.5; *Nirukta,* 2.113.Cf. ṚV, IV. 58.1; X. 186.5.

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said *keśīdam jyotirucyate* (X.136.1). Commenting on this Sāyaṇa says *Keśī raśmibhiryuktaḥ*. In the Veda the word *Viṣa* means water.[27] The waters churned by the god of wind and pulverised by thunder, for obvious reasons are the waters of the so called atmospheric ocean i.e., the clouds.

The two Vedic myths of Indra's *Somapāna* and Keśin's *Viṣapāna* appear to have formed the basis upon which was created the myth of the churning of the milky ocean for obtaining ambrosia which is found in the *Mahābhārata* and in a number of Purāṇas.[28] Barring a few details the myth is narrated more or less in the same manner in all these works. The gods with Indra as their head were divested of their lustre (*niḥśrikāḥ*) by the curse imposed on them by Durvāsā. Their lack of splendour had its effect on the entire creation. Led by Brahmā the creator god, they took refuge at the feet of Lord Viṣṇu. Viṣṇu advised the gods to churn the milky ocean for obtaining ambrosia, which when drunk by the gods would make them immortal. As per Lord Viṣṇu's advice the gods in alliance with the demons began churning the milky ocean with mount Mandāra as the churning stick and Vāsuki or Śeṣanāga as the rope. Viṣṇu assumed the form of a great turtle (*kūrma*) and became the pivot of the churning stick. Vigorous churning of the ocean produced the sounds of thousands of thunder-bolts. At last the persevering efforts of the gods and demons were rewarded by the emergence of invaluable objects including ambrosia. However, along with the prized objects the churning of the ocean also produced terrible poison (*viṣa*). The only great god who was powerful enough to destroy this poison was Lord Śiva. He drank it up and in the process the poison burnt his neck. As a result Śiva became *nīlakaṇṭha*. Ultimately the gods aided by Viṣṇu drank the ambrosia and became immortal. They regained their lost vigour and became invincible.

As stated in the *Mahābhārata* (5.110.10,11) the milky-ocean was the milk of *Devī* Dākṣāyaṇī and ambrosia was produced by the churning of this milk mixed with water of the ocean. Dākṣāyaṇī was none other than *Parāśakti* who took birth as the daughter of Dakṣa Prajāpati.[29] In the *Harivaṁśa* (11527) she has been called *rūpārdhamayī patnī brahmaṇaḥ*

27. See *Nighaṇṭu*, 1.12.Cf. *'yacchalmalau bhavati yannadīṣu yadoṣadhibhyaḥ parijāyate viṣam'*, RV, VII. 50.3

28. See *Mahābhārata*, I. 17-19, Bharatiya Vidya Bhavan, Bombay; *Viṣṇupurāṇam*, 1.9, Gita Press, Gorakhpur.

    Bhāgvatapurāṇam, I.1.16, Gita Press, Gorakhpur.

    Padma Purāṇam, 6.231-32, Part V, Gurumandala Series, Calcutta, 1959.

    Matsyapurāṇam, 249-51, edited by Tarkaratna, Pañcānan, Calcutta.

    The Agnimahāpurāṇam, 3, edited by Sharma, R.N., Delhi, 1985.

29. *Mahābhārata*, 7. 29. 22-45.

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and is said to be the mother of the Vasus. As per *Mahābhārata* (5.110.11) she is the mother of the four divine cows who are the guardians of the four quarters. In the Vedas we have Aditi as the counterpart of post Vedic *Parāśakti* or *Prakṛti*. In the RV Aditi is identified with the entire creation. She is *Dyaus, Pṛthivī* and *Antarikṣa* too.[30] According to Radhakrishnan in the concept of Aditi as the entire creation 'we have the anticipation of a universal all-embracing, all-producing nature itself, the immense potentiality of Prakṛti of Sāṁkhya Philosophy.'[31] Aditi in the Veda is the daughter of Dakṣa.[32] Not only the Ādityas but all the gods are her offsprings. For the sake of the gods Aditi swells with necterine milk : *yebhyo mātā madhumatī prinvate payaḥ pīyūṣam dyauraditiradrivarhāḥ.*[33] In this passage Aditi is called *Dyaus* covered with clouds. It may be recalled here that in the RV. (IX.83.5; IX.74.4) *Soma* too is described as covering the sky. It is produced when water and milk are milked from the sky. *Soma* is the Vedic counterpart of Purāṇic ambrosia. In the ŚB (9.5.1.8) it is said : *tadyadamṛtam somaḥ saḥ*. It is described as divine lustre itself : *śrī vai somaḥ*[34] (ŚB, 4.1.3.9) In the TB (1.3.3.2) it is called the very food for all the gods : *etadvai devānām paramamannam yat somaḥ.*[35]

In the myth of *amṛtamanthana* we are told that Viṣṇu became a *kūrma* and helped in the churning of the ocean. In the Veda the word *kūrma* is an epithet of the sun who is the prime mover behind all activities of nature. The word is derived from$\sqrt{kṛ}$-to do.[36] The idea of Śiva's neck becoming blue on drinking poison too can be traced back to the Veda. In the *Rudrādhyāya* of YV[37] Rudra, has already been called *'nīlagrīva'* in a few verses, in which he is invoked as the sun-god. According to Bhaṭṭabhāskara the centre of the disc of the sun looks blue, hence the epithet.[38] It may further be noted that while in the Vedic myth of Keśin's *Viṣapāna* the word *rudreṇa* was simply an adjective of the word *pātreṇa*, in the Purāṇic myth Śiva (the Purāṇic counterpart of Vedic god Rudra) was brought into the scene. Purāṇic Śiva by virtue of his matted hair is a Keśin and he drank the *viṣa*.

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30. Cf. RV. I.89.10; V. 69.8; X.11.1; X. 63.3,10; I.72.9; I.43.2; I.185.3; IV. 55.1; VII.62.4 etc.
31. Radhakrishnan, *Indian Philosophy,* Vol. 1, London, 1977, p. 82.
32. RV, X.72.4.
33. *Ibid,* X.63.2,3.
34. ŚB, 5.1.2.10; 5.1.5.28.
35. Cf, Kauṣitakībrāhmaṇam, 13.7.
36. ŚB, 6.5.1.6; 7.1.2.5-7.
37. *Vājasaneyisaṁhitā,* 16; *Taittirīyasaṁhitā,* 5.
38. Bhaṭṭabhāskara on TS., 5.8.

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This myth offers us a very fine example of the manner in which myths were generated in post Vedic India. As we go through the myths of Indra's *Somapāna* and Keśin's *Viṣapāna,* of *Amṛtamanthana* and Śiva's *Viṣapāna* we get a glimpse of the mental processes involved in the creation of myths. While the Vedic myths are simple flights of fantasy inspired by some natural phenomena, the myths of later times carry within them certain ethical and moral values and a distinct religious fervour.

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ĀTMAN : SOCIO-PHILOSOPHICAL RELEVANCE

RAJJAN KUMAR*

Ātman, the most ambiguous, amazing and amorphous concept has an ideal and endless quest of the mind related to spirituality, but has great social relevance. The concept of *Ātman* is equally important for intellectuals as well as laymen, because it is ever old and ever new concept, and this fact has been seen in several occasions during the study of voluminous treasure of Indian Scriptures.

Ātman : The Concept

Ātman, the most fundamental spiritual concept, is defined by different names viz. *Ātman, Puruṣa, Jīva, Brahman,* Soul etc. It is the only conscious entity which varies from school to school and this variation proves the importance of *Ātman* in Indian perspective. Let us have a brief discussion about the concept of *Ātman* defined by Indian thinkers.

Upaniṣads are the most wonderful and trustworthy texts of India, which put remarkable mark to highlight the Indian conceptions. It is Upaniṣads which make the concept of *Ātman* in rational form. According to scholars the word *Ātman* originally meant life-breath and then gradually acquired the meanings of feeling, mind, soul, spirit etc. An old verse quoted by Śaṅkarācārya defines the different connotations of the word *'Ātman'* The verse tells that *Ātman* means that which pervades all; which is the subject and which knows, experiences, illuminates the objects; which remains immortal and always the same[1]. This very fact of *Ātman* is well supported by the different Upaniṣads in that way[2] - *Ātman* (true-self) is the ultimate subject, the fundamental postulate of all knowledge, the transcendental background of the empirical trinity of knowledge, knower and known, the self-luminous and the self-proved pure conscious which manifests itself as the subject and the object, as the self and the not-self, and which at once over-reaches the division.[3]

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1. *Yadāpnoti yadādatte yaccāti viṣayāniha, yaccāsya santato bhāvas tasmād ātmeti kīrtyate. Kaṭhopaniṣad* (Śaṅkara's commentary), 2.1.1
2. *Chāndogya Upaniṣad,* VIII. 12
3. *Yato vā imāni bhūtāni jāyante, yena jātāni jīvanti yatprayantyabhisaṁviśanti tadvijijñāsasva tad* Brahmeti. *Taitirīya Upaniṣad,* 3.1

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Bhagavadgītā, the most sacred and popular scripture not only for India but whole of the world, explains the concept of *Ātman* in a poetic way as[4] *Ātman* is indestructible *(avināśī)*, eternal *(nitya)*, unborn *(aja)*, undiminishing *(avyaya)*, all-pervasive *(sarva-gata)*, immovable *(acala)*, ancient *(sanātana)*, unmanifest *(avyakta)*, unthinkable *(acintya)*, immutable *(avikārya)* etc; only bodies are destroyed, not the *Ātman*. It is neither born nor does it die. It is immortal and everlasting. It is not being a subject to birth and death, it cannot perish along with the body.[5]

Sāṁkhya, the prominent dualistic ancient Philosophical school of India is reputed for its conception *Puruṣa* and *Prakṛti*.[6] Here *Puruṣa* is identical with *Ātman*. *Puruṣa* is defined as neither body, nor senses, nor brain, nor mind, nor ego, nor intellect. It is not a substance which possesses the quality of consciousness. Conciousness is its essence. It is itself pure and transcendental consciousness. It is the ultimate knower which is the foundation of all. It is the pure subject and as such can never become an object of knowledge. It is neutral seer, the peaceful eternal, is beyond time and space, beyond change and activity. It is uncaused, eternal and all pervading. It is called *nistraiguṇya, udāsīna, akartā, kevala, mādhyastha, śākṣī, dṛṣṭā, sadāprakāśasvarūpa, jñātā*.[7]

Nyāya is famous for its logical discussion, but the concept of *Ātman* here also takes great importance. In view of *Naiyāyika*[8] *Ātman* is the knower, doer, pleasure-seeking, eternal, without the control of its own *karmaphala* (good or bad), beyond time and place experienceable in body, infinite in number, who possesses the attributes pain, pleasure, desire, hatred, endeavour and knowledge. Whenever *Ātman* possesses organs and body with one mind, consciousness of *Ātman* gets manifested. *Ātman* is neither body, nor organs, nor mind.[9]

Mīmāṁsā, has remarkable place to define the karmic part of Vedic Philosophy and is known as *Pūrvamīmāṁsā*. *Mimāṁsakas* admit that the *Ātman* (self) is eternal *(nitya)*, omnipresent *(sarvagata)*, ubiquitous *(vibhu)*, infinite *(vyāpaka)*, substance *(dravya)*, which

4. *Na jāyate mriyate vā kadācinnāyaṁ bhūtvā bhavitā vā na bhūyaḥ/*
Ajo nityaḥ śāśvatóyam purāṇo na hanyate hanyamāne śarīre - *Gītā*, 2.20
5. *Ibid*, 2/21,24,25,29.
6. *Sāṁkhyakārikā* (Īśvarakṛṣṇa).
7. *Tasmācca viparyāsāt siddham sākṣitvamasya puruṣasya*
Kaivalyam mādhyasthyam draṣṭṛtvam akartṛbhāvāśca - *Sāṁkhyakārikā*, 19
8. *Nyāyabhāṣya*, 1.1.9
9. *Praśastapādabhāṣya*, p. 79

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is the substratum *(āśraya)* of consciousness and which is a real knower *(jñātā)*, enjoyer *(bhoktā)*, and agent *(kartā)*.[10] The self is different from the body, the senses, the mind and the understanding. *Ātman* is the enjoyer, body is the vehicle of enjoyment *(bhogāyatana)*, the senses are the instruments of enjoyment *(bhogasādhana)*, the internal feelings and the external things are the objects of enjoyment *(bhogaviṣaya)*.

Indian Philosophy means *Vedānta*, hence the importance of *Vedānta* is itself defined. Ācārya Śaṅkara, Rāmānuja, Vallabha, Madhva are the famous preceptors of *Vedānta*. They have their own views on different facts concerned with philosophy and religion. *Brahman* and *Ātman* are the two most considerable concepts of *Vedānta*. In view of Śaṅkara, *Ātman* and *Brahman* are the one and same entity. There is nothing conscious in the world. *Ātman* is pure conscious. It is single, eternal and pure but it appears plural due to ignorance. Really, *Ātman* is not the enjoyer and agent. It is inert, self-luminous, beyond time, place, causation and the trinity of knower, knowable and knowledge. *Ātman* is Absolute Reality. It is *Jīva* (self) who is many in number, because of different *upādhi* (conditions or adjuncts). *Jīva* is regarded as subject, knower, enjoyer, eternal and the reflection of *Ātman* on *Māyā* (ignorance) with *buddhi* (intellect). *Jīva* is the appearance of *Ātman*.[11] *Jīva* is agent, knower, enjoyer of vices and virtues,[12] which are the results of *karmas*, thus *jīva* is in bondage while *Ātman (Brahman)* is liberated.

Jainism, one of the leading representatives of *śramaṇika* tradition of Indian culture, is reputed for its original and marvellous thoughts. To Jaina, *Jīva* is identical with *Ātman* and *Puruṣa* as defined by the other schools of Indian Philosophy. Consciousness is the essence of Jīva. It is eternal, innumerable, self-luminous, different from body.[13] *Jīva* in its intrinsic nature, possesses four infinites *(ananta catuṣṭaya)*[14] Infinite knowledge *(Ananta Jñāna)*, Infinite Faith *(Ananta Darśana)*, Infinite Bliss *(Ananta Ānanda)* and Infinite Power *(Ananta Vīrya)*. It is the real knower *(Jñātā)*, real agent (*Kartā*) and real experient *(Bhoktā)*. Knowledge is not a property of *Jīva*; it is its very essence. All *Jīvas* are alike. It is formless, but it takes the form of the body which it illuminates.

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10. *Ślokavārtika* (Kumārila Bhaṭṭa), *Ātmavāda*, 1-5, *Śāstradīpikā* (Parthasārathi Miśra), 1.1.5
11. *Ya eva hi nirākartā tadeva tasya svarūpam.* - *Śārīrakabhāṣya*, II.3, 7
12. *Samāne Vṛkṣe puruṣo nimagnónīśayā śocati muhyamānaḥ/*
Juṣtaṁ yadā paśyatyany miśamasya mahimānamiti vītaśokaḥ/ Muṇḍaka, III.I.
13. *Anno jivo annaṁ Śarīraṁ/-Sūtrakṛtāṅga*, 2.1.9; *Nicco aviṇāśi sāsao jīvo / -Daśavaikalika-Niryūktibhāṣya*, 34
14. *Ṣaḍadarśanasamuccaya* (Guṇaratna Comm.) p. 74

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Buddhism is not only a landmark in Indian culture but has an important place for whole world. Metaphysical problems like *Ātman*, God and alike concepts were rejected by Buddha, at the same time he accepts the concept of rebirth. It means there is some conception like *Ātman* must be found in Buddhism, because without it the concept of rebirth has no meaning. But in contrast with the eternal *Ātman* of the Upaniṣads, Gīta and other schools of Philosophy, the *Atman* of Bauddha is an everchanging stream. Of course, it is not eternal but it undergoes the law of rebirth. There is something before birth and after death. It is changing at every moment. *Ātman* is nothing but a combination of five *skandhas* i.e.[15] *Rūpa* (matter), *Vedanā* (feeling), *Saṁjñā* (Perception), *Saṁskāra* (disposition) and *Vijñāna* (consciousness). Of these, the first viz. *Rūpa-skandha* stands for the physical element and the rest for the Psychical elements in the self *(jīva)*. Only these five states are real; the mind or the ego or the *Ātman* is unreal. The *Ātman* is an aggregate of the body, the sensations and the ideas.

Without discussing the idea of *Cārvāka* about *Ātman*, one can not conclude; because *Cārvāka* has great importance among the different Schools of Philosphy. It is the oldest materialistic school of India. Though, they reject the spiritual conception like *Ātman* etc. but accept the existence of four *Bhūtas* (elements) - earth, water, fire and air. Everything which exists, is due to a particular combination of these four *bhūtas*. The *bhūtas* are eternal but their combinations undergo production and dissolution. Consciousness *(Ātman)* is regarded as a mere product of matter. It is produced when the elements combine in a certain proportion. It is found always associated with the body and vanishes when the body disintegrates, just as the combination of betal, areca, nut and *lime* produces the real colour.[16] This view of *Cārvāka* is known as purely materialistic. It denied rebirth and also the concept of *Ātman* as an eternal entity. But, for most of the Indian people, *Cārvāka*-view about *Ātman* is perhaps irrelevent, because for them *Ātman* is eternal and they have a firm faith in rebirth.

However, the concept of *Ātman* is quite confusing but has substantial importance in the field of philosophical and societal interaction. They have tried their level best to maintain the spiritual and material balance and inspired man to be the master of his own destiny by producing the *adṛṣṭa* by moral deeds.

Conscious, Unconscious and *Ātman*

Conscious and unconscious are the only two categories found in this world because

15. *Abhidhammakośa*, III, 25 : M. Hiriyanna : *Outlines of Indian Philosophy*, MLBD, Delhi, 1994, p. 39

16. *Sarvasiddhāntasaṁgraha*, 27

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the entire universe is the combination of these two[17]. Conscious means *cetana* while unconscious defines *acetana*. Conscious is of two types [18]*Deva* (God) and *Ātman* (Soul). God is *Puruṣaviśeṣa*, one, omniscient, generator, organizer, destroyer, free from birth and death, action and sin etc. and the *Ātmans*[19] are uncountable in number and the subject of birth, death, action, sin, bondage, liberation etc.; even though both are eternal and sentient.

Ātman or *Jīva* or soul is divided into two types -[20] *Saṁsārī* (Mundane) and *Mukta* (Liberated). *Saṁsārī Jīvas* are innumerable in number, embodied and possess pleasure, pain, desire, hatred, effort, knowledge etc. These all are the attributes of life according to Philosophers in respect of that of Biological Sciences as growth, response to stimuli, respiration, reproduction, excretion etc. As it is seen that the Biology counts physical features of an embodied soul rather than a soul embodied. In that way philosophy proves itself more formulative.

Unconscious is matter and is non-living and non-sentient. It is not a subject of bliss. and is also not an effort for bliss. But soul, the living and sentient, exists and is in search of bliss. God, the counterpart of sentient entity is conscious and bliss Himself. Hence, we opine that unconscious or matter is *acit* or non-sentient, *Ātman* is *sat-cit* and God is *sat-cit-ānanda.* All these three are completely distinct and are eternal too.

Such a clear idea of conscious, unconscious and relation of *Ātman* with them is very important in the life of a man to define-purpose of life or harmony in life.

Universe, God and *Ātman*

Universe is a creation. God and *Ātman* play an important role for this creation. There are already several thoughts and concepts and still more and more new ideas are coming out. It is ever old and ever new concept, and is accepted as an all-timal ever relevant topic. Besides this, purpose of creation is also an important fact.

Mundane soul is attached with body and different components and limbs; and feels pain, pleasure, hatred and other worldly feelings. In view of philosophy, it is different form of sufferings. To avoid all these sufferings, Universe, the creation, puts forth a platform for

17. *Sāṁkhyakārikā* (*Kaumudī*), 3.10.16; *Sāṁkhyapravacanabhāṣya* (*Vṛtti*), /.110,1.122-37, 1.66
18. *Devaḥ ekaḥ* --------- *Ṛgveda*, X. 81.3
19. *Kleśakarmavipākāśayairaparāmṛṣṭaḥ puruṣaviśeṣa Īśvaraḥ/Yogasūtra*, 1.24 *Jananamaraṇa* --------- *Caiva / Sāṁkhyakārikā, 18*
20. Saṁsāriṇo muktāśca/ *Tattvārthasūtra* (Umāsvatī), 2.10

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the mundane soul where the selves act and try to attain their real status. This real stage of mundane soul is regained by *mokṣa* (liberation). It is supposed that creation will continue till all mundane souls get liberation. Hence, undoubtedly it is accepted that the purpose of creation of universe is none other than getting liberation by each individual self.

If we take some other thought like that of God, self and matter are eternal and independent. Creation starts with the combination of conscious and unconscious; for this creation, who becomes the efficient cause ? And also who is the supreme judge to give judgement for the work done by *Jīva* ? What is the role of *acetana* or matter for creation ? etc. Needless to say that God is the efficient cause and supreme judge for taking decision about the *karma* done by selves. Of course, the universe and its non-living components are made by *acit* and mundane soul enjoys the different forms of this universe.

This kind of thought of course is an individual experience but has importance to solve different kinds of problems and form a ground where differences are sorted out and paves a way for concrete land for social betterment. The only difficulty that remains is how they are eternal or who made them so. Here it can be said that these are rather individual experiences than logical establishment, and they will remain so always.

It seems rather difficult for imperfect man to understand them first and to explain them in words afterwards. The relevance of such wide and distinct problems can be examined only by following the path of *Madhyama-pratipadā* of Buddha or *Syādvāda* of Jaina. And the much better way of knowing them is practical *sādhanā* which leads to the goal. The path, starting point, its speed, methodology may differ from man to man according to his capacity, eligibility and endeavours.

Bondage, Liberation and *Ātman*

Bondage, liberation and *Ātman* are inter-related terms, because *Ātman* gets bondage and bonded *Ātman* also attains liberation. Hence, Bondage and liberation are the different states of *Ātman*. Bondage-states of *Ātman* are impure while the liberated stage of *Ātman* is pure. Every soul who becomes bonded tries to get liberation, because bondage is a painful stage and liberation is painfree state. This is the foremost goal of each and every soul and this is also the aim of all Indian schools without any exception. At the same time we have to accept that the nature of bondage and liberation differs from school to school and it has remained a subject of endless discussion.

The general meaning of bondage or *bandhana* is suffering from pain or bondage of the cycle of birth and death. Universe or *Saṁsāra* is the place where continuous chain of pain occurs with the attributes starting from wrong knowledge and going upto pain in

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bandhana. Pain and wrong knowledge are beginningless.[21] The Indian thinkers also think about the cause of bondage though they accept that mundaneness of soul is time immemorial. Gautama, the famous Ācārya of Nyāya school illustrates the cause of bondage and that is five in number viz.-[22] *mithyājñāna* (false knowledge), *doṣa* (evils), *Pravṛtti* (indulgence), *janma* (birth) and *duḥkha* (pain). The first successively leads to the last.

The other school of Indian Philosophy like Jaina and its allies also concentrate to define the cause of bondage. According to them there are five causes but slightly different as described by Gautama i.e. [23]*Mithyādarśana* (lack of faith in Reality), *Avirati* (absence of unattachment towards the defects viz. violence, untruth etc.), *Pramāda* (absence of attention towards good duties), *Kaṣāya* (passions as anger, pride, deceit etc.) and Yoga (activity of soul through mind, speech and body).

It is crystal clear that bondage is suffering from pain and there are some causes too. Pain according to nature has different types but mainly it is of three kinds.[24] (a) *Ādhyātmika* - arising from self; (b) *Ādhibhautika* - arising from physical elements and (c) *Ādhidaivika* - arising from supernatural beings. All kinds of pain and suffering are included under the above mentioned three pains. Mundane selves, who are bonded, are suffering from these pains from limitless time.

Liberation means total freedom from pain.[25] It is the only stage of self from where there is no question of further births and it is also a never-ending state. It is the only goal of human beings and it can be attained by knowing the Reality. In liberation there is permanent destruction of body and means of knowledge along with all the merits and demerits, after that the *Ātmā* attains its pure form.[26]

Pure *Ātma* is actionless, pure, conscious, changeless, free from birth and death.[27] It is supposed that the pure *ātma* is living in complete peace, it is known as total inactive entity, even there is no bliss at the stage of liberation. Now, the question can be raised, what is

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21. *Nyāyavārtika, Tātparyaṭīkā,* p. 24.
22. *Nyāyasūtra,* 1.1.2
23. *Mithyādarśanāviratipramādakaṣāyayogā bhandhahetavaḥ - Tattvārthasūtra,* 8/1
24. *Duḥkhatrayābhighātaj jijñāsā ---- Sāṁkhyakārikā,* I
25. *Tadatyantavimokṣo'pavargaḥ/Nyāyasūtra,* 1.1.22
26. *Ātyantikaṣṭya dehocchedo niśśeṣadharmādharmaparīkṣyanīyabandhano mokṣa iti yuktaṁ- Praśnapañjikā,* p. 341
27. *Nyāyavārtika,* p. 84-87

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the use of such liberation where there is no bliss at all. Here, the answer is given that worldly pleasure is dominated by pain. So, people strive for liberation and reject the transient pleasure as pain. Hence, misconception was raised against the liberation and it can be understood that *mokṣa* is the removal of worldly sufferings, not the attainment of joys.[28]

This view for liberation is widely accepted by different schools of Philosophers. According to them there is no bliss in *Mokṣa* and worldly pleasures are also painful to wise people (*yogins*). Such *Mokṣa* is relevant for a worldly man, because removal of worldly pain is also significant. Any bliss beyond life may be relevant to *Yogis* or *sādhakas* or *dārśanikas* for they seek both worldly and unworldly pleasures.

The point worth observing here is that the idea of *mokṣa* is optimistic, inspiring and encouraging enough to lead to the ideal state of painlessness, because its means are applicable and result-oriented in everyday life. Though to say anything about liberation is difficult, yet it is our everyday experience that the more we follow the path of *sādhanā*, the more we obtain pleasure and destroy pain in the phenomenal world.

28. *Mokṣastu sāṁsārīkaduḥkhopaśamātpuruṣārthateti puṣkalam - Praśnapañjikā*, p. 333

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"THE LITTLE CLAY CART" - A SOCIAL DRAMA OF HIGH HUMAN VALUES

V.V. RAO KESIRAJU*

Śūdraka's (2nd Century B.C.) *Mṛcchakaṭika* (The Little Clay Cart) is an ideal *Prakaraṇa* which occupies a significant position in the Sanskrit dramatic literature. The definition of *Prakaraṇa,* coming next to *Nāṭaka,* as given by many a rhetorician, points out among other things that it shall have an imagined theme. So does Śūdraka, the great visionary, make the *Mṛcchakaṭika* a very interesting sociological drama replete with high human values. The *Mṛcchakaṭika* not only testifies to the genius of the poet but throws ample light on the then existing society in a vivid manner. Psychological awareness of Śūdraka too is best known from all the characters of the play in general and from the character of Cārudatta in particular. His character portrays a kind of admixture of virtue and pleasure i.e., *Dharma* and *Kāma.* The *Mṛcchakaṭika*, by and large, depicts virtue to be prominent but some events justify to the fact that pleasure overtakes virtue. Śūdraka's principle is that *Kāma* which is enjoyed by all should be given a right place. While doing so, he made certain events so appealing that they become memorable and brought enormous fame to Śūdraka as a social poet.

In the first Act of the play, the qualities of Cārudatta are very well described by Viṭa. The verses in which he broods over his poverty also reveal his good nature.[1] He happens to be a good householder worshipping the deities and offering oblations to the deities situated in the city inspite of his poor financial state[2]. He is never negligent in performing the religious duties which are inherited by him from his forefathers. Virtue is his duty.

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1. Śūdraka - *Mṛcchakaṭika,* Ed. and Tr. by Kale M.R., Booksellers' Publishing Co., Bombay-4, 1962-Act - I
2. .....तद्वयस्य कृतो मया गृहदेवताभ्यो बलिः । गच्छ त्वमपि चतुष्पथे मातृभ्यो बलिमुपहर ।

   वयस्य मा मैवम् । गृहस्थस्य नित्योऽयं विधिः ।

   तपसा मनसा वाग्भिः पूजिता बलिकर्मभिः ।

   तुष्यन्ति शमिनां नित्यं देवताः किं विचारितैः ॥ (I. 16)

   तदागच्छ । मातृभ्यो बलिमुपहर ।.. *Ibid*, pp. 24 and 26

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Cārudatta knows Vasantasenā as a courtesan in the city of Ujjain but not her qualities. He also, as a youngman, wants to enjoy Vasantasenā but often laments at his poor state.[3] When he sees her for the first time[4], he praises her beauty but soon reminds himself of the *Dharma* that it is not proper to look at another's wife. Though Maitreya tells him that she has been loving him since her visit to the garden *Kāmadevāyatana*, Cārudatta would not become amorous towards her. The idea that she is a courtesan is always present in his mind though he has been wanting her. That is why he does not permit Maitreya to take the ornaments of Vasantasenā into the quadrangle on the reason that they were worn by a courtesan[5].

M.R. Kale while commenting on this writes -"*Ābhyantara*" etc., where Cārudatta's wife kept her ornaments. Cārudatta who had regard for his wife would not like the idea of having the ornaments worn by a public woman kept in a spot where his own wife placed hers, and hence he says "*Alam*" etc. This comment does not hold ground because Dhūtā, the wife of Cārudatta, does not wear any ornaments on her person. This fact is conveyed by Rohasena, son of Cārudatta, unwilling to believe Vasantasenā to be his mother on the reason that his mother does not wear any ornaments. If she has ornaments to be kept in the safe, she would have worn them. While handing over her gem necklace to Vidūṣaka, Dhūtā removes the same from her own person. Nowhere it is mentioned that she went into the quadrangle and brought the gem necklace. Hence, it is evident that there are no ornaments in the house of Cārudatta to contemplate the idea that his wife may feel otherwise. As Dhūtā is also under the influence of some feelings, Cārudatta does not dare to hurt her feelings. Cārudatta also, though he knows pretty well that Vasantasenā is loving him and who is ready to reciprocate it, comes under the influence of feeling that everyone shall not be allowed into the quadrangle. This kind of feeling is generally observed in some orthodox families.

In the 5th Act of the play Cārudatta reciprocates the embrace of Vasantasenā and leads her into the quadrangle. This time his feelings do not come in the way of his pleasure. Pleasure cannot be named *Tuccha* (mean) because it is one of the four *Puruṣārthas* and such a great personality like Cārudatta being a *Dhīraśānta* is always after virtue, pleasure and

3. "यया मे जनितः कामः क्षीणे विभवविस्तरे ।
क्रोधः कुपुरुषस्येव स्वगात्रेष्वेवसीदति ॥" *Ibid*, I-55
4. " ... अथवा न युक्तं परकलत्रदर्शनम् " *Ibid*, p. 58 line 23
5. "अलं चतुःशालमिमं प्रवेश्य प्रकाशनारीधृत एष यस्मात् ।
तस्मात्स्वयं धारय विप्र तावद्यावन्न तस्याः खलु भोः समर्प्यते " ॥ *Ibid*, III - 7.

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wealth. He accepts Vasantasenā only after knowing about her that she is not a public woman. He knows that, though she has taken birth in a courtesan family, she possesses qualities of women of noble families. This kind of acceptance is rather a rare feature because people attach more importance to caste but not to good qualities the person possesses. Whose offspring is the main issue for them than what one is. In such a state of affairs, Śūdraka makes Cārudatta accept her as his wife but not concubine. This is really remarkable that Śūdraka took a bold step in introducing such an event.

By doing this Śūdraka indirectly conveys his mind for a casteless society. If the hearts become one, the feelings like castes and creeds would not rise their heads.

Śūdraka's message is helpful for the present set up of society where atrocities are committed in the name of caste etc. No poet excepting Śūdraka dared to introduce this type of reform in the Sanskrit dramatic literature. According to his descriptions, anyone who wants to become good must be allowed to do so. At the end of the play, the king bestows on Vasantasenā the title of 'wedded wife'.

The release of Madanikā by Śarvilaka from Vasantasenā reveals the fact that there existed bonded labourers who had to serve their lords till the end of their lives. Such a heinous system is discouraged by Śūdraka by the event of release of Madanikā. Madanikā says to Śarvilaka that Vasantasenā would set free all servants under her control if she wished so. This shows her sympathy for servants under her.[6] On the other hand, she permits her trusted personal servant Madanikā to go with Śarvilaka to lead a wedded life. She feels happy, at the same time, that Madanikā is fortunate to be called a wife and to have a veil, a sign of a house wife.[7]

Cārudatta's sense of equality and brotherhood is also evident from the event of this play. His compassion towards servants,[8] gentle behaviour, good manners, absence of arrogance and a host of his other qualities present him as a man of high order.

Inspite of its great popularity some observe that there are certain improprieties in this play which go against the rules of Bharata. The *Nāṭyaśāstra* formulates several rules to be

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6. ... तदा भणति - यदि मम च्छन्दस्तदा विनाऽर्थं सर्वं परिजनमभुजिष्यं करिष्यामि'' ॥ *Ibid*, p. 138, lines 20 and 21

7. ''सांप्रतं त्वमेव वन्दनीया संवृत्ता'' ।

''सुदृष्टः क्रियतामेष शिरसा वन्द्यतां जनः ।

यत्र ते दुर्लभं प्राप्तं वधूशब्दावगुण्ठनम् ॥'' *Ibid*,p. 152

8. ''(सानुकम्पम्) अलं सुप्तजनं प्रबोधयितुम् ''। *Ibid*, p. 106, line 24

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followed by the playwrights. Scholars opine, that Bharata lived between 150 B.C. and 200 A.D. Regarding Śūdraka's date, many scholars have different opinions. Hence, one cannot say whether Śūdraka knew the *Nāṭyaśāstra* or not. Bharata composed his work basing on the then existing principles and norms of drama. If one views the *Mṛcchakaṭika* keeping in view the rules of Bharata, he would know that there are some improprieties in the work. Before going into details, it is necessary to know about *Dharmī* according to Bharata. He classified *Dharmī* into two types, one is *Lokadharmī,* i.e. Realism and the other *Nāṭyadharmī,* i.e., Idealism.[9] While, in speech mere pronunciation of sentences is *Lokadharmī;* it is known as *Nāṭyadharmī* when it is sung in accompaniment of *Rāgas.* Bharata mentions some other places of *Nāṭyadharmī.*[10] The characteristic feature of *Nāṭyadharmī* is that the actors do not listen to each other's words uttered nearby but they do hear the untold words.[11] *Nāṭyadharmī* is anything peculiar to drama and which is not found exactly in the same manner in the world. *Lokadharmī* is the natural condition of things in the world.[12]

Bharata's definition of *Lokadharmī* is elaborate and clear.[13] Natural events when realistically presented on the stage are called *Lokadharmī* but such a presentation has no artistic value and, therefore, is not appealing to the audience. When the same events are

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9. ''धर्मी च द्विविधा प्रोक्ता मया पूर्वं द्विजोत्तमाः ।
लौकिकी नाट्यधर्मी च तयोर्वक्ष्यामि लक्षणम् ।।'' Bharata, *Nāṭyaśāstra,* Chowkhamba Sanskrit Series, Varanasi, 1929, Chapter XIV, Verse 69

10. शैलयानविमानानि चर्मवर्मायुधध्वजाः ।
मूर्तिमन्तः प्रयुज्यन्ते नाट्यधर्मी तु सा स्मृता ।।
शैलप्रसादयन्त्राणि चर्मवर्मध्वजास्तथा ।
नानाप्रहरणाद्यैश्च ते प्राणिन इति स्मृताः ।।
अथवा कारणोपेता भवन्त्येते शरीरिणः ।
वेषभाषाश्रयोपेताः नाट्यधर्ममवेक्ष्य तु ।। *Ibid,* Verses 76-78

11. ''आसन्नोक्तं तु यद्वाक्यं न शृण्वन्ति परस्परम् ।
अनुक्तं श्रूयते वाक्यं नाट्यधर्मी तु सा स्मृता ।। '' *Ibid,* Verses 75

12. ''स्वभावो लोकधर्मी तु नाट्यधर्मी विकारतः । '' *Ibid* XXIII, Verses 193

13. ''स्वभावभावोपगतं शुद्धं त्वविकृतं तथा ।
लोकवार्ताक्रियोपेतमङ्गलीलाविवर्जितम् ।।
स्वभावाभिनयोपेतं नानास्त्रीपुरुषाश्रयम् ।
यदीदृशं भवेन्नाट्यं लोकधर्मी तु सा स्मृता ।। '' *Ibid* XIV, Verses 70 and 71

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presented with certain additions and artistic distortions they become appealing and enjoyable. What additions or artistic alternations are to be made must be decided only by the genius of the playwright. It is clear that *Lokadharmī* cannot be vulgarity and obscenity. Bharata is very much aware of this and stands for decency. He precludes all vulgarity[14]. Certain scenes like eating, sleeping (lying), kissing, embracing of lovers and the like are prohibited on the stage. He clearly mentions the reason for not permitting them for exhibition. Since it is witnessed by a father, son, daughter-in-law, mother-in-law, and others it should not cause any embarrassment to anyone of them even when they all go together. In representing various activities of women, there should be no use of unguents and collyrium, no decoration of the body and no holding of breasts and hair. Women of the upper and middle types should not be shown as poorly covered or wearing only one piece of garment and they should use no colour for their lips. Such a rule of dresses will suit only the women of inferior types because of their low nature. Still the dramatist is advised against describing such scenes even in case of a common woman (*Sāmānyā*)[15].

Another important point to be noted is that tragedy has no place in Sanskirt drama though tragic element has. People desire to enjoy an entertainment so that they would be free from their mental gloom. Tragedy will only add to the mental gloom of the spectator. This itself is the main reason for the absence of tragedies in Sanskrit, excepting one or two.

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14. " न कार्यं शयनं रङ्गे नाट्यधर्मं विजानता ।
केनचिद्वचनार्थेन अङ्कच्छेदो विधीयते ॥
यदा स्वपेदर्थवशादेकाकी सहितोऽपि वा ।
चुम्बनालिङ्गनं चैव तथा गुह्यं च यद्भवेत् ॥
दन्तं नखक्षतं छेद्यं नीवीस्रंसनमेव च ।
स्तनाधरविमर्दं च रङ्गमध्ये न कारयेत् ॥
भोजनं सलिलक्रीडा तथा लज्जाकरं तु यत् ।
एवंविधं भवेद्यद्यत्तत्तद्रङ्गे न कारयेत् ॥
पितृपुत्रस्नुषाश्वश्रूदृश्यं यस्मात्तु नाटकम् ।
तस्मादेतानि सर्वाणि वर्जनीयानि यत्नतः ॥" *Ibid*, XXIV, Verses 285 to 289

15. नास्वरग्रहणं रङ्गे नानुरङ्गे विलेपनम् ।
नाञ्जनं नानुरागं च न च केशोपसंग्रहम् ॥
नानावृत्तानेकवस्त्रा न रागमधरस्य तु ।
उत्तमा मध्यमा वापि प्रकुर्यात्प्रमदा क्वचित् ॥
अधमानां भवेदेवं विधिः प्रकृतिसम्भवः ।
तासामपि ह्यसह्यं यत्तन्न कार्यं प्रयोक्तृभिः ॥ *Ibid*, verses 232-234

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According to Bharata 'a battle, loss of kingdom, death and siege of a city being not directly visible in an Act, should be presented by introductory sense (*Praveśaka*). Hence, an expert playwright must always avoid showing the above prohibited scenes on the stage.

Now, if one reads the *Mṛcchakaṭika,* keeping in mind the prohibitions of Bharata, he knows that there are improprieties that have crept into the work.

Sleep has been described on two occasions. In the 3rd Act, a servant of Cārudatta by name Vardhamānaka awaiting the arrival of his master and Maitreya says that he would go to the room near the outer entrance and sleep and does accordingly.[16] In the same Act, Śarvilaka, the thief, says that two men are sleeping.[17] It cannot be a mere statement of Śarvilaka about the sleep of two men but both of them are shown on the stage and Maitreya utters words in his sleep. Consequently, Śarvilaka succeeds in stealing the golden casket. In both these places, Śūdraka has a purpose to serve, by the introduction of these scenes. So far as the former is concerned, Vardhamānaka does this in order to open the door for his master. The latter is significant in view of the theft scene to be shown. The utterances of Vidūṣaka in sleep add charm to the scene providing a sense of humour in the audience.

Leaving aside the doubt whether Śūdraka knew about the *Nāṭyaśāstra* and the prohibitions of Bharata, if one understands the *Mṛcchakaṭika* in its right perspective, he knows that Śūdraka tried to make things more realistic. In the *Mṛcchakaṭika,* realism is the one that appeals to all. A work describing the contemporary social conditions of people, their ideas, habits and others naturally wins the admiration of all. Such a great work was composed by Śūdraka. Thus, the *Mṛcchakaṭika* has much *Lokadharmī* aspect described in it. It throws abundant light on the social life of people, politics and religion.

In the 5th Act of the work, it is so described that Vasantasenā while displaying the emotion of love embraces Cārudatta. Cārudatta too displays the pleasure of her touch and embraces her in return.[18] Hugging of a male and female with the emotion of love is prohibited on the stage. Śūdraka did introduce this scene in his work because, in his opinion, it is not unbecoming. Here, Vasantasenā is a courtesan and *Prauḍhā* who takes initiative in the love affair. She loves Cārudatta very much. Being an expert in several arts, she knows everything that can bring her close to Cārudatta.

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16. ''तद्यावद्बहिर्द्वारशालायां गत्वा स्वप्स्यामि'' । (इति तथा करोति) *Mṛcchakaṭika,* p. 104, line 2.
17. (प्रविश्य दृष्ट्वा च) ''अये पुरुषद्वयं सुप्तम् ।'' *Ibid,* p. 116, line 9
18. (वसन्तसेना शृङ्गारभावं नाटयन्ती चारुदत्तमालिङ्गति ।)
चारुदत्तः - (स्पर्शं नाटयन्प्रत्यालिङ्ग्य ।) *Ibid,* p. 210, lines 11 and 12

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As already pointed out, death should not be shown on the stage. In the 8th Act of the play, due to the interchange of carriages, Vasantasenā reaches the garden by name Puṣpakaraṇḍaka. After Śakāra's futile efforts to woo Vasantasenā, the former strangulates and tries to kill her. Fainting of Vasantasenā and her falling down senseless are shown on the stage. Whatever may be the truth regarding Vasantasenā's death, audience in that particular scene knows for certain that Vasantasenā is murdered by Śakāra. If the same is conveyed by somebody through *Viṣkambhaka*, the extent of sorrow would be less. Still, the death has been shown on the stage.

This may be due to the Greek influence prevalent in those days. In many of the Greek dramas and English dramas that follow them, one finds death scenes and scenes of murder exhibited on the stage without any hesitation. The stabbing scene of Julius Ceaser in the play *Julius Ceaser* amply bears testimony to this kind of practice prevalent in the Western dramas.

Śūdraka introduces the above discussed scenes in his play in order to bring about realism because realism itself steals the hearts of the perceptive critics.

The indirect reference to Pālaka, a bad king, his rule and his brutal assassination at the hands of his own subjects is an eye opener to the present day ill politicians. The characters of Cārudatta and Vasantasenā and their worthy living clearly reflect Śūdraka's mind for an ideal society that is free from considerations of caste, creed and so on. It is really wonderful that what we dream now of these changes in the society were thought of and suggested by Śūdraka through his worthy work. That way Śūdraka may justly be called a pioneering reformer.

Literature is the mirror of life. Literature that does not show any concern to the ills of the society is seldom honoured by the connoisseurs. When these ills are eradicated, high values are automatically established in the society. Śūdraka is undoubtedly the path shower to the world in this much cherished direction.

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SOCIO-CULTURAL LIFE AS REFLECTED IN JAYADEVA'S *GĪTAGOVINDA*

SUBHASH CHANDRA DASH*

0.0. The *Gītagovinda (GG.)* of Jayadeva is the first lyrical *kāvya* of Orissa in Sanskrit and also regarded as the famous lyrical poetry in the history of Sanskrit literature. The legends and traditions connected with Jayadeva clearly show that he was born in the Brahmin Śāsana *Kenduvilva* on the bank of the river Prācī in the district of Puri.[1] The village has rich traditions of historical importance and there are many relics of brick and stone temples having various images of Ambikā, Mādhava, Lakṣmī-Nṛsingha and Yogeśvarī etc., which date back to a period between 9th and 13th century A.D. Hence, we find many sculptures belonging to Śākta, Vaiṣṇava and Śaiva cults. His father's name was Bhojadeva and mother's name was Ramādevī.[2] He was a contemporary of King Kāmarṇava Deva (1147-1156 A.D.) and Rāghava Deva (1156-1170 A.D.), the sons of Chodagaṅga Deva of the Gaṅga dynasty. During the reign of this dynasty, the monarchs patronized art and architecture, religion and literature. In this paper we shall focus on the socio-cultural aspect as reflected in the GG.

1.0 The Gītagovinda :-

The *Gītagovinda* is considered as a lyric poetry which is unique in its style from the view point of its melodious songs based on the divine love of Rādhā and Kṛṣṇa. It has twelve cantos, twentyfour songs and seventytwo verses. In the beginning of the GG., Jayadeva has hinted upon it as a *Prabandhakāvya*.[3] It has more musical contents with visual possibilities which may be called as a *Yātrā* type of performance composed in Odissi style depicting the cult of Rādhā and Kṛṣṇa. The subject-matter of the work is definitely a Sanskritised

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1. *Jagannāthapuri-prānte deśe caivotkalābhidhe* ।
Kaṇḍuvilva iti khyāto grāmo brāhmaṇasaṅkulaḥ ॥
Tatrotkale dvijo jāto jayadeva iti śrutaḥ ।
Vidyābhyāsa-rataś-śāntaḥ puruṣottamapūjakaḥ ॥
Śrī Jayadeva Caritam, verses 2-3.
2. GG, Canto 12, and also Parāśara is the friend and relative of Jayadeva.
3. GG, Canto 1, verse 2.

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lyrical drama dating from the 12th century A.D. This might have been through the local form of *nāṭya* style which is called as *līlā, deśī-nāṭya* or *gītināṭya* depicting the love of Rādhā and Kṛṣṇa from the Puranic source like *Śrīmad Bhāgavata, Rāsapañcādhyāyī* etc.

1.1 Mādhava Cult :-

Jayadeva was a great devotee of Mādhava. If we look at the historical background of the subject-matter, we see that he has introduced Rādhā and Mādhava cult along with *daśāvatāra* cult from the great Puranic tradition and presented it in a more-stylistic manner. His god is Lord Kṛṣṇa (Mādhava) and hence he starts his work with the benediction to Rādhā-Mādhava-

मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालद्रुमै-
र्नक्तं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ।
इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं
राधामाधवयोर्जयन्ति यमुनाकूले रहः केलयः ।।

The poet Jayadeva was mad after Mādhava.[4] GG. is virtually a historical text unveiling the Rādhā-Mādhava or Rādhā-Kṛṣṇa cult by describing his poetic compositions. The Mādhava cult is historically proved to be in existence in Orissa from seventh or eighth century A.D. This got historical importance and gained momentum from the time of Jayadeva[5]. This was so because, his birth-place, the Prācī-valley is full of Mādhava temples of the pre-Gaṅga period, where we get twelve famous Mādhavas as one visits the compound of the Śobhaneśvara temple of the Niali Śāsana on the bank of the river Prācī which is very near from the Kenduli Śāsana.[6] So, it is clearly evident that Jayadeva was much devoted to the Mādhava cult and deeply engrossed himself into the devotional worship as a result of which he could compose such a beautiful devotional song.

4. The Mādhava cult is very famous in Orissa and it is a name of Lord Viṣṇu which is also very popular in Orissan Temple Art and Architecture. This name occurs frequently in the GG, than any other name of Lord Viṣṇu.
5. The birth-place of Jayadeva, Kenduli Śāsana has many more Brahmanical sculptures like - Gopinātha, Lakṣmī-Narasiṁha, Lakṣmī-Nārāyaṇa, Viṣṇu, Mādhava and Caṇḍī etc., which show the influence of Vaiṣṇavism and Śaktism during 9th to 13th century A.D. There are many ruined temples made of bricks which are of 9th century A.D.
6. "The last Suryavamsi Gajapati Pratāparudra Deva (1497-1535 A.D.) who was a great admirer of the *Gītagovinda*, established a big Śāsana near the Kenduli Śāsana for the settlement of the Brahmins of the locality which still exists by the name of Prataparudrapur Śāsana". *The Gītagovinda Mahākāvyam*, Introduction, p. 22.

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1.2 *Avatāras* :-

In the GG. we get a better picture of socio-cultural life of the then society. Jayadeva popularised the Rādhā-Mādhava cult whose praise towards Kṛṣṇa or Viṣṇu came spontaneously as the *daśāvatāra* tradition. These ten incarnations (*avatāras*) were much famous in Orissa during his time and even before his time. These incarnations starting from Fish, Tortoise, Boar, Man-lion, *Vāmana,* Paraśurāma, Rāma, Balarāma, Buddha and Kalki, show the process of evolution. The concept of incarnation is quite interesting to see the gradual development of the process of evolution from the water. All these are different *avatāras* of Lord Viṣṇu, (the Almighty) who takes different forms in order to come to the earth when there is a crisis. Both Viṣṇu and Kṛṣṇa are depicted differently by various names like - Madhusūdana, Mādhava, Nārāyaṇa, Mukunda, Keśava, Vanamāḷī, Janārdana, Vāsudeva, Dāmodara[7]. This shows the great influence of Purānic literature and particularly of *Brahma-vaivarta* and *Śrīmadbhāgavata* on GG. The Mādhava cult as discussed earlier refers to the essence of Vaiṣṇava philosophy. This Viṣṇu or Kṛṣṇa was later identified as Jagadīśa or Jagannātha of Puri and frequently mentioned as *Jaya Jagadīśa Hare.*

2.1 *Yātrā* Tradition :-

The GG. has a unique feature of melodious presentation with drama. In Orissa, *Yātrā* or various *līlās* were performed at that time and even now, like *Kṛṣṇalīlā, Rāmalīlā.* These are regarded as the traditional theatre forms of Orissa. GG. is a dramatized version of one day and two nights, incident between Kṛṣṇa and Rādhā which is enacted from an evening; continuing to the end of next night and again continuing throughout the next day. It is clearly seen that the whole incident is visually represented through the dance performances of Jayadeva's beloved wife Padmāvatī. The poet wanted her to dance to the tunes of his songs in accordance with the praise of his Lord Jagadīśa-Kṛṣṇa or Jagannātha. This dance-*nṛtta* or *nṛtya,* combined with body and mind, can be compared with the *abhinaya* of the present Odissi dance form.

2.2 Society :-

The social status revealed at that period through GG. is noteworthy. There are

7. Out of those, the name Vanamālī is very popular and hence parents like to name their son Vanamālī (in Oriya-Banamālī) in Orissa. The history also proves the fact that there is a temple where the Lord is Vanamālī near Jayadeva's birth-place, "At a short distance from the Kenduvilva Śāsana, still stands Vanamālīpura Śāsana, the abode of Vanamālī, on the left bank of the Kuśabhadrā river, who was emotionally described as *'Candanacarcitanīla kalevara-pītavasana vanamālī'* by the saintly poet in the first canto of his work".

The Gītagovinda Mahākāvyam, p. 24.

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allusions to various types of resorts like *kuñjas* viz., *latākuñja, kuñjanilaya, nibhṛtanikuñja, bañjulatākuñja*, etc. These places were used generally for sports and love-making or for meeting of *nāyaka* and *nāyikā.* The whole incident of love-sports takes place on the bank of the river Yamunā, inside the *tamālakuñja.* This situation is charged with romantic scene with the sweet fragrance coming from the creepers like *mādhavī, mālatī, madhu kesara, kadamba, tamāla, āmra, aśoka* flowers. Kṛṣṇa and Rādhā with her friends appear on the stage depicting various moods. The story is presented through twelve chapters with melodious songs.

2.3 Caste :-

In GG. we find several types of *varṇas* mentioned viz., Brahmins, *Kṣatriyas, Surakula* ('Gods of high order'), *Yadukula* 'Cowherds', *Cāṇḍāla* , *Abhīra* ('cowherds') etc. The *munis* (sages) were highly respected in the society. The dancers were regarded as a separate type of sub-castes called *vivudhayauvata* 'temple-maids'.[8]

2.4 Beauty :-

As the GG. describes the sweet love of Rādhā and Kṛṣṇa, the beauty of men and women is also narrated with various costumes. The application of several costumes like - clothes having various shades of colour viz., white, blue, yellow, golden, red are seen. The ornaments are *avataṁsa* 'a peacock-feathered head girdle rounded like a lotus'; *mañjira, nūpura* 'foot ornament'; *kiṅkiṇi* 'waist-belt' which produces sound, *kuṇḍala* 'ear-ring'; *valaya* 'bangle' etc. Along with various garlands and ornaments[9] decorative material for different parts of the body like - *tilaka, ālaktaka* 'red colour paint for the feet', *kajjala* 'collyrium for eyes', sandal paste and *kasturī* for breast are often mentioned. Various paintings of lovers and beloved which were done with the help of *kajjala, kasturī, kumkuma, ālaktaka* and red colour also find a place in the GG. The body painting was also done and women frequently used to paint their breasts with sandal wood paste and leaves. They also used to decorate their body with perfumes like -*kaṭamaṇi,* 'water mixed perfumes', *mṛgamada* and *malayajaraja* 'camphor powder'. Both Kṛṣṇa and Rādhā are shown as fine examples of ideal beauty of the then society. Regarding this, there are very charming descriptions throughout the text. Various gems and stones are also mentioned like - *maṇi, nāgamaṇi, marakatamaṇi* which were adding beauty to the *nāyaka* and *nāyikās.* The beds of various types are seen viz., *kusumasaiyā,* 'flower bed', *sajalanalinīdalasilitaśayana* 'fresh

8. *Vivudhayauvata* is a caste of temple-dancers. GG, Canto 10.

9. The mention of various names of ornaments like *kuṇḍala, nūpura, raśanā, mañjira,* and *hāra* etc., are very commonly used by the dancers of Orissa. They are known by the same name in regional language too.

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lotus bed' and *kisalayaśaiyā* 'tender leaves bed'. As the love affair is described in a lucid style, Jayadeva uplifts the sexual pleasure to the high standard which is incomparable. Various narrations regarding amorous pleasures (sports) are described like applying decorative elements to each other and getting pleasure out of it. In love affair, man and woman are inseparable, hence, Jayadeva describes that the family life should be such that nobody can separate one from the other. Hence, conjugal life also gets a better place with high stature and treated as ideal with full surrender.

2.5 Various Deities & Demons :-

As we get the influence of Mādhava cult on GG, the name Kṛṣṇa is occurring many times. But we also get names of other deities viz., Hara, Kandarpa, Śiva, Vāsava 'Indra', Candra, Dinamaṇi-'Sun', Aśvinīkumāra, Kamalā-'Lakṣmī', Rohiṇī 'consort of Balarāma'. Besides this, demons also find a place. Those are - Daśamukha, Madhuandkaiṭabha, Hiraṇyakaśipu, Keśī, Murāsura, Pūtanā, Vālī, Śambara, etc. As various *avatāras* are mentioned so also related demons associated with them are described. The influence of Epics and Purāṇas like *Rāmāyaṇa*, *Harivaṁśa* and *Bhagavata* cannot be denied.

3.1 Nature and Environment :-

The GG. mentions love as the main sentiment and in order to have it more successfuly, Jayadeva frequently mentions various forests, groves, flowers, mountains, clouds, trees, creepers etc. The river Yamunā[10] is the place near which all such natural surroundings are mentioned. Those are Vṛndāvana, Malayavana, Mṛgakānana, Yamunāpulinavana, having trees and creepers like *āmra, aśoka, kadamba, tamāla, vetasa, candana, rambhāphala, kendu, bilva, mādhavī, ketakī, bakula, kunda, mallī, mālatī,* etc.[11] The birds and animals viz., *pika, cakravāka, madhukara, marāla, balāka, karabha, Śārdūla, makara, mṛga,* etc. also find a prominent place.

3.2 Cultural Aspects :-

The influence of the Rādhā-Kṛṣṇa theme dominated all sections of people of the State of Orissa as it is seen in the GG. It is a master piece of literary composition of a great poet who laid much emphasis on *prema* and *bhakti* endowed with sweet, simple and melodious

10. *Vṛndāvanavipine parisaraparigatayamunājalapūte* (GG, 1.3.7), where Jayadeva composed this *Kāvya*- GG. in order to recollect the name of Lord Hari and there is a river called Yamunā in the district of Puri. Hence, we get *Yamunā-pulina-vana* in the seventh canto, the *Vetasavana* (forest of canes) is abundant in the district of Puri also.

11. The rural Orissa have these trees and plants plenty in numbers.

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words and remains still unparalleled in the entire Sanskrit literature. The text is divided into 12 cantos, 24 *prabandhas* or songs and 77 (72) verses, out of that the first and tenth *prabandhas* contain eight stanzas each of which are called *aṣṭapadīs*. In the text, Jayadeva has mentioned about the names of some *rāgas*, viz., *Mālava, Gujjarī* or *Gurjarī, Varāḍī, Karṇāṭa, Bhairava, Vasanta, Deśī* or *Deśivarāḍī, Deśyaka.*[12] As it is a lyrical poetry, music and dance are very significant in nature throughout the text. The whole *gandharvakalā* is very much depicting the social life and customs of the society. The musical instruments mentioned by Jayadeva are - *vansī* 'flute', *tāla, veṇu, karatāla, ḍiṇḍima* 'drum', *nūpura* 'anklet' creating sounds, *kiṅkiṇī,* 'waist-girdle' creating sounds.

Lord Kṛṣṇa in his usual style uses a circular peacock feather on his head, a garland of various flowers around his neck, bangles on his hand with flute in his hand. The GG. tradition has influenced the life style of the people of Orissa.[13] The palm-leaf manuscripts of the text have been deified and worshipped as Lord Jagannātha or Lord Viṣṇu. Hence there are a number of GG. manuscripts available in Orissa. The GG. tradition has influenced the Oriya literature so much that the Rāsalīlā or Kṛṣṇalīlā has become the subject matter of many Oriya poets and *prema* along with *bhakti* took the same line as that of the GG. in its *rasa* and *bhāva śṛṅgāra* aspects. Hence we get many imitations of GG. in the Oriya literature. The singing and dancing of GG. was a tradition widely accepted and linked much to the Jagannātha cult of Puruṣottama-kṣetra, Puri. There are also many illustrated palm-leaf manuscripts available in the collections of Orissa State Museum, which speak volumes regarding the popularity of art, music, dance, painting depicting the Rādhā-Mādhava cult and *daśāvatāra* illustrations.[14] Not only in India, but outside also we find such illustrated manuscripts which have been widely circulated. The GG. tradition was so popular in Orissa that it was imitated afterwards and various texts having the same name were also composed viz., *Abhinava-Gītagovinda* of King Puruṣottama (1480 A.D.), *Gīta-Gaurīśa* or *Gīta-Gaurīpati* of Bhānudatta of Mithila (1320 A.D.), *Jagannāthavallabhanāṭaka* of Rāyarāmānanda (1500 A.D.), *Śṛṇgāra Rasamaṇḍana* of Viṭṭhaleśvara (1530 A.D.); *Mukundavilāsa Mahākāvyam* of Jatīndra Raghūttama Tīrtha (1667 A.D.) and many more.

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12. These *rāgas* find an unique place in the Odissi songs of Oriya literature.

13. The GG. (1.4) quotes Govardhanācārya who is regarded as an Orissan author proved historically (11th century A.D.) and brother of Udayana and Balabhadra cf. GG. ed. by Dr. Bhagavan Panda, Introduction, p. 50.

14. The *daśāvatāra* painting which is a common painting in the Orissan Art is very prominent and famous in the palm-leaf, *Gañjapā* and *Paṭacitra* paintings of Puri district of Orissa which are still a common prevalent practice.

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Jayadeva influenced the Vaiṣṇava tradition of Orissa in particular and other states in general. For the popularisation of Rādhā-Kṛṣṇa cult, many Gopīnātha temples were errected in Orissa. The GG. tradition also institutionalized the tradition of *devadāsī,* a woman fully dedicated to perform dance inside the temple. This *devadāsī* tradition is very much connected with the temple culture of Orissa and other states as well, hence in inscriptions we get such references. And specially in Orissan temple art we get dancing places called *nāṭamaṇḍapa* or *nāṭamandira,* a special structure for dance performance. The *devadāsī* tradition was much advocated by Padmāvatī, the wife of Jayadeva who was dedicated by her father to Lord Jagannātha as *devadāsī* from South India.

4.0 Conclusion :-

From the above discussion we may conclude that -

i) The GG. of Jayadeva is so much popular and connected with the socio-cultural life of Orissa people, that it cannot be separated from the tradition of Orissa.

ii) Jayadeva no doubt, popularised Vaiṣṇavism through Rādhā-Kṛṣṇa cult in Orissa but influenced other states like Bengal also.

iii) The birth-place of Jayadeva is now not a problem as he belongs to Orissa and Prācī valley tradition speaks a lot about him.

iv) Moreover, Orissan art, music, dance, literature have been much influenced by Jayadeva's GG. which is seen in the life pattern of Orissan people.

v) The GG. can very well be accepted as a source book of art, music, dance, drama, history and painting.

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HEROINES AND FLOWERS IN PRAKRIT DRAMAS

VENEEMADHAVA-SHASTRI-JOSHI*

Nature has a great role to play in the life of human beings in general and of heroines in particular. The heroines of Prakrit dramas (i.e. *Saṭṭakas)* are almost in the four walls of harem and as such they are more in touch with tender feelings and flowery items. Among the flowers, lotus, rose, jasmine, the blooms of Aśoka, Mango & Palāśa, Campaka, Kurabaka etc. are considered to be the most influential flowers in the various situations of heroines' love-affairs. Some plants and creepers like Tamāla, Bhūrja, Kadalī, Nāgavallī, Marubaka and others, though they do not have appealing flowers, serve the purpose of flowers in exerting an appealing influence on heroines.

Rājaśekhara, the author of *Karpūramañjarī* has shaped the future of *Saṭṭaka*-literature. He has shown his power in marshelling the flowers and heroines in a pleasing frame work of *Saṭṭaka*. His *Saṭṭaka* means a poetic drama with rich excellences and as such flowers have abundant scope in it to relate themselves with the heroines. Nayacandra, Viśveśvara and Rudradāsa-the authors of *Rambhāmañjarī, Śṛṅgāramañjarī and Candalehā* respectively - follow more or less the same frame work of *Saṭṭaka* as designed by Rājaśekhara. Even Ghanaśyāma, the author of *Ānandasundarī* steps in to the same pathway. These authors of *Saṭṭakas* are solicitous to parade their brilliance in relating these flowers with their heroines in few good ways.

Five among the afore-said flowers, stand at the top as they are given the position of vigorous arrows of Madana *(Pañcabāṇa)*[1], the pretty deity of love. These flowers appease the minds of heroines in the company of their beloveds, and torture them like any thing in separation. But, the soft relation of these heroines and flowers is an added beauty to serve as the chief charm of these *Saṭṭakas*.

The lotus is a flower that has enjoyed wide scope in many descriptions found in the *Saṭṭakas*. Rājaśekhara has exercised remarkable device to bring his heroine i.e. Karpūramañjarī in the sweet dream of the hero. King Caṇḍapāla, the hero of the

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१. अरविन्दमशोकं च चूतं च नवमल्लिका ।
नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ।
अमरकोशः - १

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Karpūramañjarī is pining for the sweet sight of the heroine and as such the hero is describing her in his endless words with sedulous efforts. But he was hardly successful in getting her in his company during day-time. But at night he had a sweet dream in which she appeared before his bed with a lovely lotus in her hand to greet him with a gentle strike. She was standning there just a hand distance and out of curiosity the hero tried to catch her at the top of her garment, but she, with a shy smile just snatching it from his hands, ran away which made the hero realise that it was a dream.[2] In the hero's narration of this dream, the main sweet action is to strike him with a lotus. Rājaśekhara has used this flower i.e. lotus in such an appropriate context that it has kept up the total gravity of that love situation.

Rudradāsa, the author of *Candalehā* stands next to Rājaśekhara in relating flowers to the heroine. It seems, he was much influenced by the above dream-scene in which a lotus plays a delicate role with reference to the heroine and hero. Rudradāsa too brings his heroine i.e. Candralekhā on the stage in front of the hero, the King, more or less in a similar way, that is, holding flowers in her hand. She was plucking pretty flowers in her palatial garden, and was suddenly brought by the Cintāmaṇi to the palace of the king as she was. She was holding flowers in her hand and the mutual combination was so bright and heart - touching that it arrests at once the heart of readers or audience. Flowers are highly influensive, beautiful to look at, sweet to smell, and pleasing to hold, and the holder of those flowers is the most beautiful heroine, i.e., Candralekhā, brought by the Cintāmaṇi in view of her extra-ordinary, and matchless beauty as requested by Vidūṣaka.[3] Rudradāsa beautifully surmises that the flowers held by the heroine, look as if they are standing eagerly in her hand to regain the fascinating charm from her face of exquisite beauty.[4]

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२. जाणे पंकरुहाणणा सुविणए मं केलिसज्जागदं
कंदोट्टेण तडत्ति ताडिदुमणा हत्थंतरे संठिदा।
ता कोड्डेण मए वि झत्ति गहिदा दिल्लं वरिल्लंचले
तं मोत्तूण गदं च तीअ सहसा णट्ठा खुणिद्दावि मे ॥

कर्पूरमञ्जरी- ३ - ३

३. ओ वअस्स एण्हिं इह महिअले जा कण्णआणं।
रअणभूआ कण्णआ तं पुरदो दंसेहि त्ति पत्थेमि ॥

चन्दलेहा - १

४. णेत्तंदोलण घोलिदोव्व गलिओ ईसीसि कण्णेउरो
लावण्णद्दुममञ्जरि व्व लसिओ सेओ णिडालंतरे।
सोहा संगहणोसुआइ व करे लग्गाइ पुप्फाइ से
तं मण्णे कुसुमग्गहम्मि मणिणा णीदा इअं एदिणा ॥

चन्दलेहा- १

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Rudradāsa further describes that, the heroine is so much addicted to her habit of plucking flowers that even after flying from her garden and standing gracefully in front of the King, she is bent in her act of plucking the flower. Now, the flower is in the form of hero's mind. Her hand is full of flowers, yet, she is highly engaged in plucking the flower in the form of hero's heart.[5] The hero is much enchanted by the fascinating beauty of Candralekhā, hence, he is losing his heart. Generally, the pining plaints of heroines are full of references to various flowers. Rājaśekhara and Rudradāsa are showering flowers as if in these contexts. It is a general tradition to describe the state of separation *(viraha)* of a heroine in a good few ways. The lotus has a major role to play in these states of *viraha.* Both the kinds of lotus i.e. white and blue are given the high position of two separate arrows of *Madana.* The lotus, its threads, petals and leaves of its creeper are the cardinal features of *śītalopacāra*[6] of these heroines. When a heroine is very much suffering from *viraha,* the first item usually used, is the lotus. A bed of lotuses or sprouts of a tree or creeper are usually found described as withered by the hot touch of the heroines. When mere sight of these enchanting flowers itself is torturing, these heroines alias *Virahiṇīs* least enjoy their soft touch. Candalehā is undergoing acute pangs of love and finds these lotuses to be source of torment, and as such asking her friends to take them away.[7] The lakes are bereft of

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५. पुण्णे पसूणणिअरेहि तहिं लुएहिं
खिण्णे सिरीसहसिरी-हसिरे करम्मि ।
णेत्तेण किं पि परिकुंचिअ-चंचलेणं
आदेइ मज्झ मण-फुल्लमिअं रसोल्लं ।।
चन्दलेहा-१

६. सिसिरोवआरसामग्गी सहिदा आअदा-
क.म.-२

वि.वि. (विशेष विवरणार्थ)
चंदणारविन्द-कंदोट्ट-चंदोज्जअ-चंदमणि-मोत्तिअ मुणाल-वलअ-कअली-कण्पूरस्सरं सिसिरोवआरसामग्गी ..... ।
चन्दलेहा - ३

७. अ) दूरे कीरउ दूसहं सरसिअं घोरेण हारेण किं .....
... ता घेपंतु णिरंतराइ विसिणी पत्तादवत्ताइ मे ।।
रुद्रदास - चन्दलेहा - ३-११

वि.वि.
रत्तासोअं वहइ सुरहिं सा वि तं दक्खिऊण ... ।
तत्रैव-

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lotuses and their creepers for they are cut off to form the bed for the heroine; all the tender trees are deprived of their sprouts, for they are collected here for the heroine; even the plantain trees are chopped off with their leaves for the sake of *śītalopacāra*. All these natural sources are as if joining the sorrow of the heroine.[8] The lotus was used not only by *Virahiṇīs*, but, also by others just to assuage the heat of mid-noon in the Spring. This was the case even with the swans. They are also resorting to the shade of lotus.[9] Heroines decorate their ears with lotus and then braid of hair with a thick garland of jasmine, which appears to be like the chains of *Madana* prepared for arresting the hearts of young chaps.[10]

This kind of description by Rudradāsa is much influenced by that of Rājaśekhara. The love-lorn condition of Karpūramañjarī fairly contains the bewailing of her anguish. The lotus plant is as good as a nut of poison for her, or pinching like sharp arrows.[11] We do find a remarkable influence of this *Saṭṭaka* i.e. *Karpūramañjarī* on the later *Saṭṭakas*. Rājaśekhara describes his heroine's limbs with different flowers and sprouts. Her hands & feet are like

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आ) फेणाअंत मुहा मुणाललदिआ पत्तामिलाणत्तणं-
सेज्जा पल्लव-संचओ वि सहसा संकोइदो दीसइ ॥

तत्रैव-३-१२

वि.वि.
तिस्से णवणवपल्लवपल्लंक-णिम्माणेहिं ... ।

तत्रैव - ३

८. दण्डसेस विसिणी-संड णट्ठब्भमर-संचार-णि लुक्काइ
दुक्खावुलाइ व सअल-सरसि-जलाइ, लूण-सअल
किसलअ-गलिअसोहाणि संदावजणिअ-
विवण्णत्तणाइं व पमद-वणाइं, उच्छिणपवाल-
दलमुण्डाइ कदलीकाणसंडाइ होन्ति ।

तत्रैव-३

९. लोलेहिं उप्पलेहिं ....
तिव्वेहिं अदवेहिं विहुरिअ-हिअओ संसअं राअहंसो ।
उद्दंडाणं फुडाणं पविसइ सणिअं पुंडरीआणमूलं ॥

चन्दलेहा-२-३४

१०. मअणेण तरुणमाणास बंधण-हरिणील-सिंखलाचलिआ । तत्रैव-२-२४

११. अ) विस व्व बिसकंदली .... क.म. ३-२०

आ) मुणाली बाणाली जलइ अ जलद्दा तणुलदा

तत्रैव-२-११

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sprouts; her eyes like lotuses; her body is like a fresh *Campaka* flower & face like the moon, yet to his wonder she causes heat to him.[12]

Ghanaśyāma, (1700 A.D.) the author of the *Ānandasundarī* follows more or less the same tradition of Rājaśekhara. The eyes of Ānandasundarī, according to Ghanaśyāma. were long, like the petals of Ketakī flower; or broad like Kadalīdala; the teeth like Kunda-kusuma or *Droṇakusuma;* her arms like creepers and lips like *Bimbaphala* or *Bandhūkakusuma;* nose like Campakakusuma; feet are like lotuses and fingers are like the leaves of Aśoka (Kaṅkeli).[13] Nayacandra (1400 A.D.) and Viśveśvara (1800 A.D.) follow more or less the same traditional descriptions with slight differences.

Prakrit poets have a good number of pleasing legends or fancies on flowers which is technically known as *Dohada.*[14] Even before Kālidāsa, we have good many references to it

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१२. किसलअ-करचरणा, वि हु कुवलअण अणा मिअंकवअणावि।
अहह णवचंपअंगी तहवि तावेइ अचरिअं॥

क.म.२-४२

१३. मुहं चन्दाआरं णअणजुअलं केदअणिहं
लदा दीहा बाहा रअणकुसुमा कुंदसरिसी।
थणा वेरत्थोरा चकिरचउरं सोणि वलअं
कआमेअच्छाआ दसण वसणं विम्बमुहरम्॥

घनश्याम-आणन्दसुन्दरी-१-२४

वि.वि.
णेत्ताई धणकदलीदलाअदाइं .....।
चम्पेअ पडिकिदि हारिणीअणासा .....।
दंताली ण सहदि दोण फुल्ललच्छिं
पाआसे थलसदवत्तकंति चोरा .....।
बंदूअदुमसुम बंधुरो तहोष्ठो।
कंकेली छदसरला दहंगुलीओ॥

तत्रैव-२-१०, ११, १२

१४. Cf. "Sanskrit poets had number of flower-legends. It was said that the Aśoka tree flowered in happy expectation from top to stem when touched by the left foot of a lovely woman; the Kurabaka bloomed if embraced by her; the Priyaṅgu blossomed by contact with her; the Bakula flowered if she sprayed it with a mouthful of wine; the Mandāra tree by her soft caressing words; the Campaka was wooed by her winsome smile; the Mango tree by the balmy breath of her lips; the Karṇikāra by her dance."
-R.S. Pandit - *Ṛtusaṁhāra* (the pagent of the seasons) Intro. P. 25 Bombay (1947).

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in the ever-green *Gāhās* of *Sattasaī*. Aśoka, the enchanting tree, is much associated with their fair fancy of *Dohada*. Mere sight of this Aśoka, springs exhortion to the heroines in separation and brings them to a state of utterly broken in heart and health. In other words, it brings a series of sorrows *(śoka)* to them though it itself is bereft of sorrow *(aśoka)*. The fair reason suggested by Hāla is that Aśoka exasperated them to retaliate the drastic kick that it receives from ladies in the procedure of *Dohada;* because no self-respected person can ever tolerate the kick that too in front of a bevy of ladies.[15]

Rājaśekhara introduces this procedure of *Dohada* to make the hero enjoy the beauty of the heroine while she is engaged in this *Dohadakriyā* in connection with three plants i.e. Kurabaka, Tilaka & Aśoka. The heroine takes interst in this *Dohoda* as she was asked by the queen to do so[16]. Aśoka bears sprouts only when it is kicked by the decorated foot of a beautiful lady. The Kurabaka plant gives out its buds or flowers when it is embraced by them and Tilaka bears shoots when it receives sharp glances of ladies' enchanting eyes. Karpūramañjarī enacts this *Dohada* in the garden and the hero was enchanted by the matchless charm of those new blossoms as well as of the heroine.[17] It is really wondrous to find the response of these plants who appear to be speaking with the tender accents of

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१५. रत्तासोअं वहइ सुरहिं सा वि तं दक्खिऊण।

चन्दलेहा - २-१३

वि.वि.

ताविज्जंति असोएहिं लडह वणिआओ दइअ विरहम्मि।
किं सहइ कस्सवि पाअपहारं पहुप्पंतो॥

सत्तसई-१-७

१६. कुरवक - तिलअअसोआ आलिंगण-दंसणग्गचलणहआ।
विअसंति कामिणीणं ता ताणं देहि दोहलअं॥

क.म. २-४३

१७. णवकुरवकरुक्खो कुंभथोरत्थणीए
रहसविरइदेणं ण्णिब्भरालिंगणेण।
तहकुसुम समिद्धिं लंभिदो सुन्दरीए
जह भसलकुलाणं एत्थ जता समत्ता॥

क.म. २-४४

वि.वि.

बालोऽवि कुरवअ तरू तरूणीए गाढमुवगूढो
सहसत्ति कुसुमणिअरं मअणसरे विअ समुग्गिरइ॥

क.म. २-४५

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love. Rājaśekhara has chosen the young heroine of tender nature to discharge her gentle duty of *Dohada*. The king is astonished as to how the Tilaka-plant responded at once with its bunches when she cast just her side-glances at it.[18] She touches the Aśoka-tree with her foot and it receives it with open arms, and its joy is expressed through its shoots.[19]

Rājaśekhara devices another scene in which he is relating the tender feelings of sweet heroine with gentle flower in felicitous style. Karpūramañjarī wanted to express her pining plaints (of *Viraha)* caused by the chastises of *Madana* and some flowers. For that, though it was Spring, by the grace of Bhairavānanda, two petals of *Ketakīkusuma* (which blooms only in the rainy season) were specially created.[20] One was given for the *pūjā* of Andolanadevī, and the other one to the heroine to write a love-letter to the king, and the ink used for this was prepared by Kastūrī (the musk).[21] Such scenes are the ever-green evidences to show Rājaśekhara's diligence in his felicitous compositions.

Thus, we can see that these flowers of a large variety stand enchantingly with their endearing smiles as an eccentric influence for these heroines of Prakrit dramas.

Upasaṁhāra

In the first place, it is to be noted that the plot of all the *Saṭṭakas* is running in the four walls of harem. As such we have references to a good number of traditional flowers

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१८. णेत्ताणं तिलअदुमे णिवडिदा धाडी मअच्छीअ जं।
तं सो मंजरि-पुंज-दंतुरसिरो रोमंचिदोव्वट्ठिदो ॥
क.म. २-४६

१९. असोअ-तरु-ताडणं रणिदणेउरेणांहिणा .....
सिहासु सअलासु वि त्थवअमंडणाडंवरं .....
क.म. २-४७

२०. महुसमए किं केदईकुसुमं ? .....
विचक्षणा - - भइरवाणंद - दिण्ण-मंतप्पहावेण-केदई-
लट्ठीए एक्कोदाव पसवो दंसिदो।
क.म. २

२१. केदई-कुसुम-पत्त-संपुडं पाहुडं तुअ सहीअ-पेसिदं
एणणाहि-मसि-वण्ण-सोहिणा तं सिलोअ-जुअलेण लंछिदं ॥
क.म. २-७

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like Lotus, Jasmine, Ketakī, Kurabaka, Tilaka and others, and not to those which are prevalent in the villages and forests. A study of these sequences of flowers in the first *Saṭṭaka* i.e. *Karpūramañjarī* will suffice to look into those of the other *Saṭṭakas*, for they are designed, more or less by the same colours of the so called tradition of Rājaśekhara.

In the pleasing presence of their lovers, these flowers stand as sanctuaries of delight, whereas in their absence they are like sequences of bad harvest, especially to the heroines. These flowers seem to be stimulating less the heart-breaks and heartbeats of the heroines, in view of those of the villagers and *Pauttha-paikas* delineated in the *Saṭṭakas*.

These heroines of harem have a problem as to how to kill the time in their love-affairs and separation and as such they think of engaging themselves in the procedures of *Dohada, Āndolana, Carcarī, Madanalekha* and others.

Following the steps of Rājaśekhara, Nayacandra, too brings a scene in his *Rambhāmañjarī* in which the heroine is trying to write a love-ditty. The author is not at all referring to any flower, or leaf. Keeping in his mind the love-letter written by Śakuntalā on the leaf of a lotus creeper, Rājaśekhara might have devised the creation of the petals of Ketakī for the love-ditty of Karpūramañjarī. The love-letter written on the Bhūrjapatra by Urvaśī might have also influenced Rājaśekhara in this lovely context.[22]

Viśveśvara, the author of *Śṛṅgāramañjarī*, follows the same tradition in framing the scene of writing a love-ditty and does not refer to any flower.[23] But both the heroines are much exasperated by these flowers in their states of separation. Rudradāsa is bringing his heroine on the stage along with flowers. The flowers, held in the hands of the heroine Candalehā were personified as if to be sucking the beauty from her pretty face. Her act of plucking flower in the form of hero's mind is also beautifully described. These poetic excellences of Rudradāsa directly appeal to the statement of Jagannātha in which a lady,

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२२. अ) *रंभामंजरी-२-११, १२*

आ) इमस्सिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खित्तवण्णं करेहि ।

अभिज्ञानशाकुन्तलं-३

इ) ...णं मे लुलिअ पारिजाअ सयणिज्जम्मि होंति .. ।

... *विक्रमोर्वशीयम्-२-१३*

२३. *शृङ्गारमञरी* १-३८

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after pouring water from her jug went away as if filling it with the hearts of audience.[24]

Some of the conditions of the heroines in relation to flowers appear to be exaggerated in the descriptions found in the *Saṭṭakas*. But the spirit in them is to bring in focus the enormous anguish of heroines caused by the atrocity of Madana and flowers. The *Śītalopacāra*, full of colourful flowers is sought to be the sheet anchor in the harem. They were damn sure that Cupid's stupidity, supported by flowers and the spring would drive them to despair. In the scene of *Dohada*, dicharged by Karpūramañajarī, the plants were described to be bearing blossoms immediately. But, this does not seem to be reliable. But it is to be noted that the poet is bent on bringing force to the situation by such descriptions.

Karpūramañjarī, the tender-hearted heroine has used the most suitable instrument i.e. 'Lotus' *(Kandoṭṭeṇa)* to strike at her hero in his dream. It enhances the charm of that love-affair to its top. Rājaśekhara deserves a good shower of honours for his sweet imagination. The Mahārāṣṭrī Prakrit, full of *deśī* words, is an added beauty to these *Saṭṭakas* in general and of *Karpūrmañjarī* in particular. The authors of these *Saṭṭakas* while describing such scenes use the graceful words chosen carefully in beauty and matter. Generally, the style in such contexts is full of ease and grace, and heavy with florid style, usually present in other contexts.

Thus, some flowers are used as delicate presents, some indicate seasons, some few remind the heroes of their heroines and some are used for love-letters. In seperation, a fair number of flowers stand as down-right enemies to these heroines of *Saṭṭakas*. They speak to the tender accents of these heroines. In fine, with their serene smiles and pleasing looks and soft touches, these flowers exercise remarkable influence on heroines.

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२४. समस्तस्य लोकस्य चेतःप्रवृत्तीः
गृहीत्वा घटे न्यस्य यातीव भाति।
जगन्नाथ- *भामिनीविलास*- (पीठिका)

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THE GREEN BUDDHA

R.K. RAVAL*

The purpose of this paper is to focus on such salient features of Buddha's life as his reverence for everything sentient, be it a bird or a beast, his concern for and life long association with groves (the Jetvan grove, the Great grove, the bamboo grove, etc.) and trees - 'those green-robbed senators of the forest,' to use a Keatsean phrase - and his ecologically friendly system of economy based on the principle of economy, of 'want not, waste not'. These features can be seen operating throughout his life both in his ethical theory and practice. They also, it is interesting to note here, foreshadow the ecological and spiritual ideas or way of thinking advocated by the international forum of the *Resurgence* Journal.

Buddha's reverence for life, to begin with, is quite evident in two different episodes. The first one refers to his saving the life of a swan wounded by his cousin Devadatta. Devadatta approaches Buddha (then Prince Siddhartha, for the Enlightenment was yet to come) claiming the possession of the swan as it was he who had brought it down with an arrow. Siddhārtha's famous reply is, "No, I can't give you the possession of the swan, for the claim of the one who saves a life is greater than of the one (here Devadatta) who wants to destroy it."

The second incident takes place at the court of Bimbisāra, the King of Magadha, where the *Brāhmaṇa* members of the priestly class, were performing a *yajña* - a fire ritual that required the sacrifice of an animal - at the behest of the king. Such sacrificial offering, according to the tradition of the time, assured heaven after the death to the one who ordered such *yajña* to be performed (here, the king Bimbisāra). Siddhārtha, who was on his way in search of Enlightenment after his "Great Renunciation", comes across a shepherd carrying a sheep. The shepherd, on being inquired by Siddhārtha where he was bound to go along with the sheep, tells him he was proceeding to King Bimbisāra's court to offer the sheep for sacrifice in the *yajña*. The young prince at once decides to accompany the shepherd and they soon reach the court. The king is surprised to see the young Siddhārtha at his court, as the latter happened to be the son of Śuddhodana, Bimbisāra's friend and King of the neighbouring kingdom of Kapilvastu. On being asked by Bimbisāra what made Siddhārtha to visit his court with the shepherd and his sheep, Siddhārtha with his usual wit

Journal of The Oriental Institute, Vol. 49, Nos. 3-4, March & June, 2000 Issue pp. 339-341.

* 2, Nisarg Aptts., 41, Pratapgunj, Vadodara - 390 002

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and wisdom[1] replies to the king, "O King, if the sacrifice of a dumb animal can assure you heaven, better sacrifice me, a human being in its place so that you could get a better heaven !" The king, along with the Brāhmaṇa priests and the courtiers, is dumbfounded at Siddhārtha's logical reply, and having been affected by the hint suggested in the reply, not only stops the sacrifice of the offered sheep, but also forbids all such sacrifices in future all over his kingdom.

This entire episode points to Buddha's revolt against the cruel tradition and practice of *yajña* and the killing of *any* non-human form of life that had been prevalent in history since the time immemorial.[2] This also reminds us how the Buddha had likewise revolted against the traditionally existing repugnant and divisive caste system based on birth rather than on one's *Karma* or deed in one's life. The Buddha permitted at the same time the admittance of women to the *Saṅgha* - the holy order of monks and nuns who had renounced their homes in search of the "Final Reality" - thus recognizing both their right and ability, like the holy brethern's, to attain *Nibbāna* the 'Final Release' from the unending cycle of birth, death and rebirth - the cycle of Becoming.

In so far as the Buddha's association with groves and trees is concerned, it would be well to recollect how all through his long ministry of wandering and teaching for forty-five years of his life after Enlightenment, he along with his monks, always dwelt for rest and meditation under a grove offered to the Buddha and the *Saṅgha* by one rich owner or the other for this purpose.

We find in the *Pālī* texts Buddha paying his tribute to the forests under which he usually sought shelter. The tribute is paid in the innumerable ways in which a tree or a forest becomes beneficial in several ways. What E.F. Schumaker, in his classic *Small is Beautiful,* states in this connection is worth noting at this stage :

> *The teaching of the Buddha ... enjoins a relevant and non-violent attitude not only to all sentient beings but also, with great emphasis to trees. Every follower of the Buddha ought to plant a tree every few years and look after it until it is safely established ...*

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1. For further instances of Buddha's sparkling wit and wisdom, see my paper on "The Wit and Wisdom of the Buddha" in the *Maha-Bodhi : International Buddhist Quarterly.* Vol. 90, Nos. 4-6, April (1982), pp. 122-27. Such sacrifices were common in the days of the Buddha on the part of those who thought they would get heaven by sacrificing an animal in a *Yajña.*
2. One is reminded here of the famous *Rājasūyayajña*, in the *Rāmāyaṇa,* where the sacrifice of a horse was recorded.

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Much of the economy, as he further states,

> *of South-east Asia (As of many other parts of the world) is undoubtedly due to a heartless and shameful neglect of trees.*

A tree of one type or another always figured in different major events asociated with the life of the Buddha as follows :

(i) He was born under the penumbra of the Aśoka tree in Lumbini *Van* (forest) situated between the northern border of Bihar and the valley of Nepal (the Nepalese terāi);

(ii) He got his Enlightenment under a *Pīpal* tree, the famous *Bodhi* tree situated in Buddhagaya, Bihar; and

(iii) He attained *Nibbāna,* the final Release, under a *Sāl* tree at Kusinara.

Finally, with reference to his eco-friendly ideal based on the principle of 'waste not, want not', one has only to allude to the *Therigāthā* (Psalms of the Sisters'), a part of *Khuddaka Nikāya* in *Suttanipāta,* wherein the nuns are shown practising thriftiness in such a manner as neither to want nor waste anything beyond their minimal need. The Exalted One's[3] dialogue with a nun is worth noticing in this connection. When he meets her, he asks her how she manages to do with a single robe for such a long time, she reverently responds to the Master saying, how she, along with other nuns, practises economy by taking inspiration from the life of the Master himself who practised economy in his own life by using only a begging bowl and a robe or two that he commanded every time. The Buddha blesses her and passes on to collect alms, pleased with the practice of such ethical and eco-friendly values all through his wandering life after Enlightenment that has prompted me to address the Master as the Green Buddha in the title of this paper.

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3. Another title, like the Englightened one, by which also the Buddha has been referred to in the English version of the *Pālī* texts.

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IDENTITY OF JAHANGIR'S MOTHER

APARNA CHATTOPADHYAY*

Akbar married the Rajput princess, daughter of Raja Bihari Mall of Amber (Jaipur), according to Badoni. Badoni says - "On the 8th of Jumada-l-awwal (The fifth month) in the year nine hundred and sixty nine (969), the Emperor went on a pilgrimage to the blessed tomb of that Pole-star of Shaikhs and saints, Khwajah Muin-ud-din Chisti (may God sanctify his glorious tomb) and gave presents and alms to the people who waited there. At the town of Sambhar, celebrated for its saltmine, Raja Paharah Mall, governor of Amber, together with his son Rai Bhagwan Das came and paid respects to the Emperor, who then espoused his gentle daughter in honourable wedlock."[1]

Tod, however has not at all recorded this marriage. Rather he says " ..... the name of Bhagwan Das is excerpted as the first who sullied Rajput purity by matrimonial alliance with the Islamite. His daughter espoused prince Salim, afterwards Jahangir and the fruit of this marriage was the unfortunate Khoosroo."[2]

Still, because of the fact that Badoni, a contemporary historian of Akbar and his stern critic[3], has narrated the marriage of Akbar with the princess of Amber, we can not ignore this fact. It is noticeable that Badoni has narrated the marriage of Akbar with the Amber princess in a very pleasing manner.

That Jahangir is the child of this Rajput princess of Amber, is generally accepted as an account based on tradition. We are told by H.G. Keene the following --- "Tradition relates that the daughter of Amber was childless, and that Akbar in the fourteenth year of

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Journal of The Oriental Institute, Vol. 49, Nos. 3-4, March & June, 2000 pp. 343-346.

* N-11/58, A-6-1 (Ranipur), Sheel Nagar Colony, P.O. Mahmoorgunj, Varanasi.

1. Lowe, W.H. (Ed.) "Muntakhabu-t-Tawarikh by Abdul-qadir Ibn-i-muluk Shah known as Al Badoni," *Academica Asiatica,* Vol. II, Patna, 1973, pp. 45-46.
2. Tod. J, *Annals and Antiquities of Rajasthan,* London, Routledge and Kegan Paul Ltd., Broadway House : 68-74 Reprinted (two volumes in one) 1950- Printed in Gr. Britain by Lund Humphires, London, Bradford, p. 286.
3. Smith V.A., *Akbar-The Great Mogul* (1542-1605 A.D.), Vinod Publications, IX/3775, Dharm Pura Gandhi Nagar, Delhi, 1988, p. 339.

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his reign on his pilgrimage to Ajmer left her in charge of Sheikh Salim, the hermit of Fathpur- where as yet no palace-was-and that the child was born in the house of the holy man."[4]

We have to note that in no other source we find that Salim was the son of the princess of Amber. Beni Prasad has pointed out that, "No chronicler mentions the Rajput name of Jahangir's mother ..... Abul Fazal refers only to the matrix of the son of Fortune, Ferista to the favourite Sultana', Nizamugdin and Bodauni to one of the Emperor's wives."[5] Beni Prasad, further says that the later Persian accounts by Khafi Khan, Bakhtawar Khan etc., add nothing to our information on this point.[6]

According to John De Laet[6a], Akbar wanted a son; he made a pilgrimage to the tomb of Khwaja Muinnuddin at Ajmer. On his return he visited a certain dervish called Shaikh Salim at or near Delhi. The latter told him that the king would have three sons and that one of the royal concubines was already pregnant. She gave birth to a son, whom Shaikh Salim called by his own name Sulnat Salim.[7]

Here we find that the mother of Salim was not given the rank of a wife. John De Laet's account of India was considered as the best general account of India for a long time and was utilized by many authors. It is still considered to be a valuable authority for the history of Akbar's reign.[8]

In *Tabaqat-i Akbari,* however, we are told that the mother of Jahangir was one of the consorts of Akbar.[9] The author of *Tabaqat-i-Akbari,* Nizamudedin, a successful courtier of Akbar and a trusted officer,[10] must have referred to one of the ladies of Akbar's harem.

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4. Keene, H.G., *The Turks in India,* Idarah-I-Adabiyat-I-Delli 2009 Qasim-jan St. Delhi-6, 1972, pp. 84-85.
5. Beni Prasad, *History of Jahangir,* B.N. Mathur Indian Press (Pups) Pvt. Ltd., Allahabad, 5th Edition, 1973, p. 5-fn 9.
6. *Ibid.*

6a. "John De Laet, an industrious and voluminous Dutch author, did much in his day, by compiling from the best authorities, well digested accounts of foreign lands." Smith V.A. *op.cit.*

7. *The Empire of the Great Mogul*– A trans. of De Laet's *'Description of India and Fragment of Indian History'* Tr. by T.S. Hoyland and annotated by S.N. Banerjee MA, Ist Pub. 1928, Reprint 1975, Pub. by M. Ahmad, for Idarah-i-Adabiyat-i delli 2009 Qasimjan St. Delhi, pp. 147-148.
8. Smith, V.A. *op. cit.* p. 357
9. Ahmad K. Nizamuddin, *The Tabaqat-i-Akbari,* Vol. II, Tr. by B. Dey, Low Price Publications, Delhi, 1992, p. 351.
10. Smith V.A. *op.cit.* p. 339

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The possible reason for De Laet's reference to Jahangir's mother as a concubine of Akbar is the following : "In Islam only four wives for a man are permitted. It is possible that the lady in question was not one of these first four wives of Akbar and so De Laet has referred to her as a concubine and possibly such an impression he got about her."

The doubt that the princess of Amber was the mother of Jahangir becomes stronger when we find the following statement of Jahangir in *Tuzuk*. Jahangir after his accession gave promotions to many of his officers. Regarding the promotion given to Man Singh, he says that he gave promotion to Man Singh "as his aunt had been in my father's house..."[11] If Man Singh's aunt were Jahangir's mother, Jahangir could not have any difficulty in saying that she was his mother. In another place in *Tuzuk* we find that when Jahangir was pursuing his rebel son Khusrau, Jahangir near Lahore embarked in a boat and went to a village named Dahr to meet his mother and he had the good fortune to be received by her. Jahangir says, "After the performance of obeisance and prostration and greeting which is due from the young to the old according to the custom of Chingiz, the rules of Timur and common usage and after worship of the King of the World (God), and after finishing this business, I obtained leave to return and re-entered the fort of Lahore."[12]

The above facts given by Jahangir make us believe that his mother was living somewhere near Lahore and Jahangir visited her. So the mother of Jahangir could not be the daughter of Bihari Mall of Amber whom Akbar had married. She was possibly some other lady whose name and identity can not be ascertained by the sources of Jahangir's history.

The authors of our times have forwarded the opinion that she was Bihari Mall's daughter, simply on the basis of a traditional account which has no historical backing.

Maryam-zamani, a lady of this name is somewhat an important figure in the History of this time. She has been identified with the Rajput princess of Amber, who is supposed to be the mother of Jahangir. Smith says Maryam-zamani is a posthumous title to this Rajput lady.[13] In *Tuzuk* we find that Jahangir's solar weighing took place in the house of Maryam-zamani.[14] Jahangir's marriage with the grand-daughter of Man Singh was celebrated in the house of Maryam-zamani.[15] All these definitely show her important position in Mugal

11. Rogers and Beveridge, *Tuzuk-i-Jahangiri*, Low Price Publications, 425, Nimri, Ashok Vihar, Phase IV, Delhi, Reprinted 1989, p. 15.
12. *Ibid*, p. 76.
13. Smith V.A., *op. cit.*, p. 42
14. Rogers and Beveridge, *op. cit.*, pp. 77-78.
15. *Ibid*, p. 145

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harem. It seems she had her residence within the Mugal imperial palace. But Jahangir's description of his meeting with his mother in Punjab, nullifies the theory that Maryam-zamani was his own mother. Possibly, as we are inclined to think that the writers including S.M. Latif are right to hold that she was a Portuguese Christian wife of Akbar.[16]

The fact that no name of Jahangir's mother is found in the contemporary works on history and that Jahangir refers to her in an ambiguous manner, she cannot be identified with the daughter of Bihari Mall of Amber nor she can possibly be the lady called Maryam-zamani.

16. Smith V.A., *op. cit.*, p. 42, fn. 3.

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AṢṬAKĀLĪYASEVĀ-SAVYĀKHYĀ- A LITTLE-KNOWN WORK OF RŪPA GOSVĀMĪ

SASWATI SEN*

A. INTRODUCTION

There is many a work in Sanskrit literature which remains in the form of manuscript till today. The *Aṣṭakālīyasevā-savyākhyā* of Rūpa Gosvāmī is one of such works that is yet to be published. The Oriental Institute of Baroda possesses a manuscript of this work. Neither the *Catalogus Catalogorum* nor the *New Catalogus Catalogrum* mentions the work. The *Notices of Sanskrit Manuscripts* refers to the same work under different title *Smaraṇamaṅgalaikādaśam*[1] of Rūpa Gosvāmī, a manuscript which is in possession of Pandit Mineshwara Sarvabhauma, Vriddhanagar, Agartala. *The Catalogus Catalogorum*[2] also refers to this work. The Vangiya Sahitya Parishad[3], Calcutta also possesses a manuscript of this work. The text of these two manuscripts and that of the Oriental Institute, Baroda, is the same. It is really a difficult task to find out the details of a particular work bearing more than one title. Shri Raghavan Nambiyar has once commented that it was a common practice of our ancestors to name the same work with alternate title.[4] The manuscript, however, referred to by Dr. Rajendralal Mitra has six folios and 35 *ślokas*. The ms. of the Vangiya Sahitya Parishad has seven folios and 11 *ślokas*. The manuscript possessed by the Oriental Institute has four folios and contains 11 *ślokas*. All the three manuscripts are written in Bengali Script. The references of only these three manuscripts of the said work are found to the best of my knowledge. It is to be noted that though the texts in these mss. are same but the commentaries are different.

Journal of The Oriental Institute, Vol. 49, Nos. 3-4, March-June, 2000 Issue, pp. 347-359.

* Oriental Institute, Baroda.

1. Mitra Rajendralal & Shastri Haraprasad, *Notices of Sanskrit Manuscripts*, Vol. XII, Sharada Prakashan, Delhi, 1990, p. 413.
2. Aufrecht Theodor, *Catalogus Catalogorum*, Part III, Franz Steiner Verlag GMBH, Wiesbaden, 1962, p. 154.
3. Chakrabarty Chintaharan, *A Descriptive Catalogue of the Manuscripts in the Vangiya Sahitya Parishad*, Calcutta, 1935, p. 234.
4. Raghavan Nambiyar Siromani (Compiled), *An Alphabetical List of Manuscripts in the Oriental Institute, Baroda*, Vol. I, Vadodara, 1942, p. IX.

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B. THE MANUSCRIPT IN THE ORIENTAL INSITUTE, BARODA

Since, I could collect the photocopies of only two pages (fol. 1(b) & fol. 7(b)) of the ms. in the Vangiya Sahitya Parishad, my entire article is based on the ms. in the Oriental Institute.

1.	Title of the ms.	:	*Aṣṭakālīyasevā-Savyākhyā*
2.	Accession no.	:	10081
3.	Author	:	Rūpa Gosvāmī
4.	Commentator	:	Not mentioned
5.	Folios	:	4
6.	Granthas	:	100
7.	Language	:	Sanskrit
8.	Script	:	Bengali
9.	Subject	:	*Stotra*
10.	Style of writing	:	*Tripāṭha* as well as *Pañcapāṭha*
11.	Lines per side	:	Vary from 12 to 19.
12.	Letters per line	:	60 (approximate)
13.	Material	:	Paper
14.	Size	:	28 x 14 cms.
15.	Source	:	A gift from Shri Vraja Raman Goswami, Sylhet.*
16.	Receiving date of the ms. in the Oriental Institute	:	Before 31st July, 1921.

The Oriental Institute, Baroda, was established in 1927. More than ten thousand manuscripts were donated to this Institute by the then Maharaja of Baroda as well as the founder of this Institute, Shri Sayajirao Gaekwad III. This manuscript is quite an old one and was collected before the formal establishment of this Institute. Neither the age nor the date of composition of the work is mentioned anywhere. The script in which the work was written is old Bengali. The same letter has been used for *ra*, *va* and *ba*. Again *na* and *la* are same; *sa, śa* and *ṣa* are used in each other's place. *Ḍha* is like Maithili *ḍha* and *ṇa* is also like Mailthili *ṇa*. The scribe often is influenced by the local pronunciation and thus he writes accordingly. There is no separate alphabet for Bengali *ba;* same alphabet is used for

* Sylhet is the ancestral place of Shri Caitanyadeva.

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ba and *va*. Bengali *sa*, *śa* & *ṣa* are pronounced as *śa*. No difference in pronunciation between *ṇa* and *na* exists in this language. These may be some reasons for these scribal errors. The origin of Bengali script is *Māgadhī Nāgarī*. Dr. S.K. Chatterjee calls it "Cursive Eastern Alphabet" which is the source of Bengali, Assamese, Maithili and Oriya alphabets. The Maithili characters were very familiar to the Bengali Sanskrit scholars. Dr. Chatterjee says, "Sanskrit manuscripts in Maithili characters used to be read quite easily by Bengali Paṇḍits, to whom these characters were known as *Tiruṭe*."[5] It is, therefore, natural that Maithili characters have influenced the Bengali alphabet. The Oriyan alphabet, however, changed with the influence of Telugu script. According to Dr. Sukumar Sen[6] the present Bengali alphabet took shape in 1778 though few archaic forms still existed. In the middle of the ninteenth century these archaic forms were completely replaced by modern forms. Thus, the present work might have been copied before the middle of the nineteenth century.

C. THE WORK

The list of Rūpa Gosvāmī's work furnished by Dr. S.K. De[7] shows seventeen works to the author's credit. Besides, there are several other sources which enumerate more than seventeen works. We may rely on Dr. De only. One of these works, as referred to by Dr. De, is *Aṣṭakālikaślokāvalī* consisting of eleven verses. The present work also contains eleven verses with a commentary. We presume that both the works are same.

The subject-matter of the work is the *Vṛndāvana-līlā* of Rādha and Kṛṣna at the eight times of the day and night. This *līlā* of Rādhā and Kṛṣṇa is termed as *aṣṭakālīyalīlā* in Vaiṣṇavism. The eight parts of the day (24 hours) are as follows -

1. *Prātaḥ* - morning
2. *Pūrvāhṇa* - the first part of the day
3. *madhyāhna* - the mid part of the day
4. *aparāhṇa* - afternoon
5. *sāyāhna* - evening
6. *pradoṣa* - fore part of the night
7. *rajanī* - midnight
8. *niśānta* - end of the night (day break)

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5. Chatterjee Suniti K., *The Origin and Development of the Bengali Language*, Part I, Calcutta University, Calcutta, 1926, p. 225.
6. Sen Sukumar, *History of Bengali Literature*, Sahitya Akademi, New Delhi, 1960, p. 10.
7. De S.K., *Early History of the Vaisnava Faith and Movement in Bengal*, Firma K.L. Mukhopadhyay, Calcutta, 1961, pp. 152-156.

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The first *śloka* delineates the service of Rādhā for Kṛṣṇa, which is beyond the perception of the Gods, which is deep and lovely and which leads to the path of love.

In the second *śloka*, Kṛṣṇa enters into the *goṣṭha*, the enclosure of the cattle from the bower (*kuñja*) at the end of the night and milks the cow and takes food. In the morning and in the evening he sports with his female friends while rearing the cattle. He sports with Rādhā in the mid-day as well as at night in Vṛndāvana. He again goes to the *goṣṭha* in the afternoon and in the night he plays and enjoys with his friends.

The third *śloka* - At the end of the night, Rādhā and Kṛṣṇa leave the bed at the call of their friends who are sent by anxious Vṛndā (a friend of Rādhā) and at the sweet as well as the harsh call of parrot. Rādhā for Kṛṣṇa are happy being sporting with each other. They are afraid of the monkey Kakkaṭi. Then they go back to each other's place with their belongings though they are lustful at each other's sight.

The fourth *śloka* - In the morning, Rādhā, well-dressed after taking bath goes to Yaśodā's house being summoned by her through Rādhā's friends. Rādhā takes the left-over food of Kṛṣṇa. Kṛṣṇa, on the other hand, goes to the *goṣṭha* after keeping awake the whole night. He takes bath after milking the cows and takes food with his companions.

The fifth *śloka* - In the first part of the morning, Kṛṣṇa, with his cattle and friends proceeds to the *goṣṭha* following the other shepherds. Kṛṣṇa goes to the bower for secret rendezvous (*abhisāra*). He is very eager to see Rādhā. Rādhā also seeing Kṛṣṇa coming goes to her house as she is instructed by her *āryā* to worship God Sūrya. Unable to meet Kṛṣṇa she sends her friends to call him and waits for him keeping her eyes on his way.

The sixth *śloka* - In the mid-day, Rādhā and Kṛṣṇa who are infatuated at each other's sight, are thrilled with the amorous sports. They are pleased and happy and enjoying with friends like Lalitā. They are swinging on the hammock in the bower, sporting in the water, taking honey, playing with flute by snatching it and worshipping the sun-god. They are satisfied with the services they are getting from their friends.

The seventh *śloka* - Śrīrādhā comes home and prepares different types of gifts for her lover. She takes bath and dresses beautifully. She becomes very happy with the hope of seeing her lover's face which resembles a lotus. Kṛṣṇa, also, in the afternoon, proceeds towards Vraja with his friends and cattle. Kṛṣṇa, who is nurtured by his parents is very contented to see the face of Rādhā.

The eighth *śloka* - In the evening Rādhā sends various types of food to her lover through her friend and takes gladly the leftover food of Vrajendu (Kṛṣṇa). Kṛṣṇa, who is nurtured by his mother, comes home, takes bath and dresses beautifully. He then goes to the *goṣṭha* and milks the cows and again comes home and takes food.

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The ninth *śloka* - In the fore-night, Rādhā wearing a dress which is appropriate for the lunar night, goes to the bower under the *Kalpa-vṛkṣa* (desire-yielding-tree) for rendezvous at the instruction of Vṛndā. At that time, Kṛṣṇa, who is enjoying watching different types of arts performed by eminent people and for whom the beloved mother prepares the bed, goes to the bower for secret meeting.

The tenth *śloka* - In the midnight Rādhā and Kṛṣna are lustfully sporting with each other. They, alongwith Vṛndā and other friends are enjoying music, riddles, dance, drama and are laughing. They take food and drink and enjoy sports again and again in the bower.

The eleventh *śloka* - Rādhā and Kṛṣṇa are served by their friends with different articles that are used at the time of making love like betel leaf, perfume, garland, cold water, fan etc. At the dead-night Rādhā and Kṛṣṇa get asleep in the *kuñja* with their friends.

The name of the commentator is missing in the manuscript in the Oriental Institute. The Ms. which is possessed by the Library of Vangiya Sahitya Parishad names the commentator as Śrī Rādhāvallabhadāsa. As said earlier, these two commentaries are completely different. The commentary of the text in the ms. belonging to the Vangiya Sahitya Parishad ends like this -

iti śrīsanatkumārasaṁhitāpadyānām cūrṇakāni saṁhitāni vyākhyāni samāptāni ||

śrī rādhāvallabhadāsena viracitāni ||

The colophon of the text is -

iti śrīrūpagosvāminā viracitam smaraṇamaṅgalaikādaśam sampūrṇam

We find a four-lined Bengali *śloka* from the *Bhaktiratnākara* of Kṛṣṇadāsa Kavirāja, a disciple of Rūpa Gosvāmī which means -

By the wish of God,
I have composed eleven *ślokas* |
I have instructed Kṛṣṇadāsakavirāja
to illustrate this ||
Sports at eight watches a day have been
depicted here |
One, who is fortunate, can relish this ||[8]

8. वैष्णव इच्छाय एकादश श्लोक कैल ।
कृष्णदासकविराजे विस्तारिते दिल ॥
अष्टकाललीला ताते अति रसायन ।
भाग्यवन्त जन से करये आस्वादन ॥ (as cited by Dr. S.K. De)

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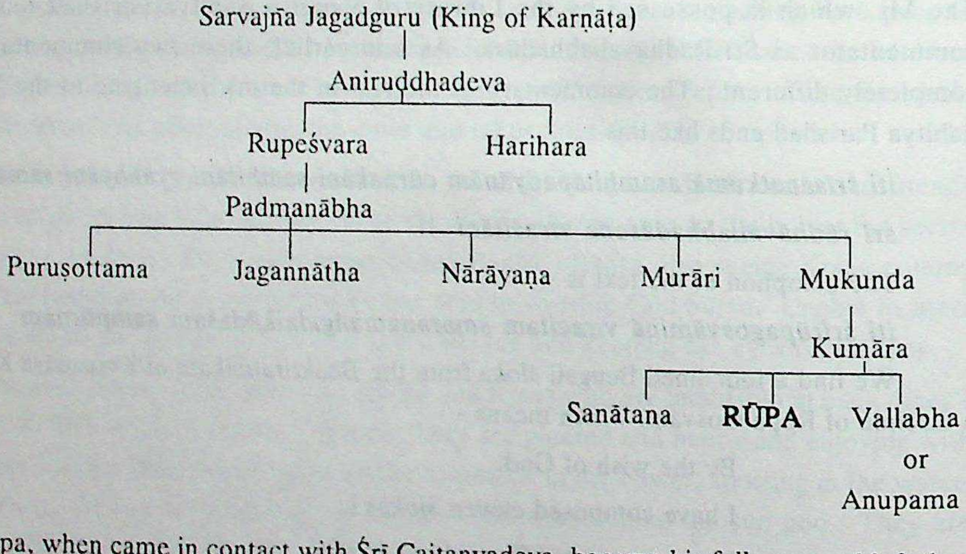
We do not know whether the commentator of the present work is Kṛṣṇadāsa Kavirāja or not.

D. THE AUTHOR

Except the name, we do not find any other information about the author Rūpa Gosvāmī in the present work. The details about the author, however, are being furnished from other sources. Rūpa Gosvāmī is not the original name of the author. He was known as Dabir Khas - a muhammadan name or title - and he was employed as a high official at the court of Sultan Allauddin Hussain Shah at Gauḍa (modern Bengal). It was *Mahāprabhu* Caitanyadeva who gave him the new name Rūpa Gosvāmī. The term *gosvāmī* was used as 'honorific title by the Caitanya sect to signify an authoritative religious teacher or guide.'[9] Rūpa was originally a Karnat Brahmin whose forefathers migrated from Karnataka and settled in Bengal. The *Catalogus Catalogorum*[10] supplies the following biographic details -



Rūpa, when came in contact with Śrī Caitanyadeva, became his follower and left the job of the Muhammadan Court. He was then directed to settle down at Vrindavan - a place by which Śrī Caitanyadeva was very much fascinated as it was the *līlābhūmī* of Rādhā and Kṛṣṇa. Rūpa, alongwith his brother Sanātana Gosvāmī and nephew Jīva Gosvāmī, settled in Vrindavan and spread the doctrine of Caitanyaism through their literature. According to them the path of *bhakti* was the means of worshipping the God.

Caitanyadeva believed in the spirit of emotionalism and passion for the love of God.

9. De S.K., *op.cit.*, p. 110, f. 1.

10. Aufrecht Theodor, *op. cit.*, Part I, p. 701 (under the title 'Sarvajña')

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Thus many works on *bhakti-rasa-śāstra* were composed. The aim of the *rasa-śāstra* was giving delight and aesthetic pleasure to the devotees and the connoisseurs. Rūpa Gosvāmī's literature consists of *kāvya, nāṭaka, stotra* and so on. The date of Rūpa Gosvāmī, as given by Mm P.V. Kane is 1470 AD-1554 AD.[11] Rūpa Gosvāmī was not only a devotee of Śrī Kṛṣṇa Caitanya he was also a poet, rhetorician and a great scholar. He brought a new theory of erotic-religious idea in place of the conventional *rasa*-theory. The devotee of this *śāstra* is a connoisseur. Śrī Caitanyadeva himself did not preach his doctrines. His extremely emotional devotion had been defined and elaborated by Rūpa Gosvāmī, his ardent devotee.

E. CONCLUSION

The text has a very lucid expression. The religious aspect of love of Rādhā and Kṛṣṇa has been expressed through earthly love and passion. According to Rūpa Gosvāmī, the secret love is the 'highest pinnacle of Śṛṅgāra' and an *avatāra* cannot be condemned for this as He has taken birth to give taste of love to His devotees. The commentator has also used a very expressive language while elaborating the *ślokas*. Of the two commentaries from the Oriental Institute and Vangiya Sahitya Parishad, though I could manage to get a very little part of the second one, the latter seems to be more philosophical. The work is written in such a simple language that it is very easy to understand. A layman can also relish its *rasa* and *bhāva*. I may conclude with one important observation. The manuscript in the Oriental Institute is written both in *tripāṭha* (fols. 1b, 3b & 4) as well as *pañcapāṭha* (fols. 2a, 2b & 3a) style which is very rarely found.

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11. Kane, P.V., *History of Sanskrit Poetics*, Motilal Banarsidass Publishers Private Limited, Delhi, 1961, p. 315.

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॥ श्री राधाकृष्णयोर्जयताम् ॥

श्री राधाप्राणबन्धोश्चरणकमलयोः केशशेषाद्यगम्या
या साध्या प्रेमसेवा व्रजचरितपरैर्गाढलौल्यैकलभ्या ।
सा स्यात् प्राप्ता यया तां प्रथयितुमधुना मानसीमस्य सेवां
भाव्यां रागाध्वपान्थैर्व्रजमनुचरितं नैत्यिकं तस्य नौमि ॥१॥

*तस्य श्रीकृष्णस्य चरितं नौमि किमर्थम् । तस्य श्रीकृष्णस्य तां मानसीं सेवाम् अधुना प्रथयितुं विस्तारं कर्तुं चरितं नौमि । यया प्राप्ता स्यात् यया मानस्या सेवया हेतुभूतया श्रीराधाप्राणबन्धोश्चरणकमलयोः प्रेमसेवा प्राप्ता स्यात् । प्राणस्य बन्धुः श्रीराधायाः प्राणबन्धुः श्रीराधाप्राणबन्धुः तस्य चरणावेव कमले तयोश्चरणकमलयोः सा प्रेमसेवा । का या प्रेमसेवा केशशेषाद्यगम्या कश्च ब्रह्मा च ईशश्च महादेवश्च शेष आदिर्यस्य शेषादिश्च अनन्तादिश्च ते । तेषाम् अगम्या भावनीया धातूनामनेकार्थवत् । पुनः किम्भूता प्रेमसेवादि व्रजचरितपरैर्व्रजवासिभिः व्रजोपशालाभिर्जनैर्वा साध्या साधनीया या । पुनश्च किम्भूता गाढलौल्यैकलभ्या गाढश्च तादृशश्च तत् लौल्यश्चेति तृष्णा चेति गाढलौल्यं गाढश्च तत् एकश्चे केवलश्चति गाढलौल्यैकं तेन लभ्या लभनीया या । सा मानसीं सेवां किम्भूतां रागाध्वपान्थैर्भाव्यां रागाश्चासौ अध्वा चेति पन्था चेति वा अध्वा तस्य पन्थाः जना रागाध्वपन्थाः तैर्भाव्यां प्रापणीयां याम् । कर्मानुव्रजम् अनु लक्षीकृत्यं मथुराद्वारकादिलीलाव्यावृत्यर्थम् । चरितं किम्भूतं नैत्यिकं नित्यस्य भावमसुरमारणादि व्यावृत्यर्थमित्यादि ॥१॥

कुञ्जाद्गोष्ठं निशान्ते प्रविशति कुरुते दोहनान्नाशनाद्यां
प्रातः सायञ्च लीलां विहरति सखिभिः सङ्गरे चारयन् गाः ।
मध्याह्ने चाथ नक्तं विलसति विपिने राधयाद्धापराह्ने
गोष्ठं याति प्रदोषे रमयति सुहृदो यः स कृष्णोऽवतान्नः ॥२॥

कुञ्जादिति । सो कृष्णः नोऽस्मानवतात् अवतु रक्षतु । कः कृष्णः यः श्रीकृष्णो निशान्ते रात्रिशेषे कुञ्जाद्गोष्ठं नन्दीश्वरं प्रविशति प्रवेशं करोति । पुनः किम्भूतः यः प्रातः प्रातःकाले सायं सायंकाले च दोहनान्नाशनाद्यां लीलां कुरुते दोहनश्च गोदोहनश्च अन्नश्च तत् अशनश्चेति अन्नाशनश्च द्वयोः समाहारः दोहनान्नाशनं आद्या या लीला ताम् । यः सङ्गरे षड्दण्डात् परे गाश्चारयन् सन् सखिभिः सह विहरति विहारं करोति । यः मध्याह्ने नक्तञ्च रात्रौ विपिने वृन्दावने राधयाऽद्धा

* The commentary of the work in the manuscript of the Vangiya Sahitya Parishad runs like this - श्रीराधेति । श्रीराधया सह प्राणबन्धोः श्रीव्रजेन्द्रनन्दनस्य चरणकमलयोर्या प्रेमसेवा व्रजचरितपरैः साध्या व्रजचरितेषु व्रजलीलाविहारेषु परैः परमाविष्टचित्तैः बाह्य-इन्द्रियवृत्तिर्बहिः तस्य साधकदेहस्य सिद्धदेहेन । अन्तश्चिन्तिताभीष्टदेहेन सह एकीभूतमानसेन साधकैः साध्या एव । अस्मिन् देहे लभ्या । किन्तु गाढलौल्यैकलभ्या । गाढलोल्येन गाढश्च या लभ्या देहान्तरेण इति भावः । यथा जगन्नाथवल्लभनाटके .... अन्तर्गृहगता काश्चिदित्यादिना यहुर्गुंजमयं देहं सद्य प्रक्षिण बन्धना इति । मुनिकन्यानां भावसिद्धानां न तु देहसिद्धानां यतो देहान्तरेण । श्रीकृष्णप्राप्तिरभूदित्यर्थः etc.

[fol. 1b]

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सह विलसति विलासं करोति। योऽपराह्ने गोष्ठं नन्दीश्वरस्थानं याति प्राप्नोति। यः प्रदोषसमये सुहृदः नाटेयाः गाथका वाद्यका इत्यादयो गुणिनः तान् रमयति क्रीडयति इत्यर्थः ॥२॥

रात्र्यन्ते त्रस्तवृन्देरितबहुविरवैर्बोधितौ कीरसारी-
पद्यैर्हृद्यैरहृद्यैरपि सुखशयनादुत्थितौ तौ सखीभिः ।
दृष्टौ हृष्टौ तदात्मोदितरतिललितौ कक्खटीगीः सशङ्कौ
राधाकृष्णौ सतृष्णावपि निजनिजधाम्न्याप्ततल्पौ स्मरामि ॥ ३ ॥

रात्र्यन्त इत्यादि । तौ राधाकृष्णावहं स्मरामि । तौ किम्भूतौ रात्र्यन्ते रात्रिशेषे चतुर्दण्डरात्रिस्थिते त्रस्तवृन्देरितबहुविरवैर्बोधितौ । बहवश्च ते वयश्चेति बहुवयः किम्भूताः त्रस्तवृन्देरिताः त्रस्ता चासौ वृन्दा चेति त्रस्तवृन्दा तया ईरिताः प्रेरिताः ये बहुवयः तेषां रवैः शब्दैः राधाकृष्णौ बोधितौ त्यक्तनिद्रौ । वृन्दा त्रस्ता भूत्वा बहु वीन् पक्षिणः कथयति यूयं निजनिजशब्देन राधाकृष्णयोर्निद्राभञ्जनं कारयत इति । पुनः किम्भूतौ शयनादुत्थितौ कैः करणकैः कीराणां सारीणां पद्यैः छन्दैः हृद्यैः सुखवचनैः हे कृष्णप्राणमयि हे कृष्णप्रिये हे राधाप्राणबन्धो हे गोपीजनवल्लभ युवां शयनादुत्थिष्ठतं इत्यादि वाक्यैः । अहृद्यैरपि असुखवाक्यैरपि हे कृष्ण अहो केलिरासोन्मत्त हे राधे अहो केलिरासेश्वरि । जटिलाभिरागतं युवां कपाटमाश्रित्य पश्यतः इत्यादि वाक्यैः सुखशयनादुत्थितौ । पुनः किम्भूतौ सखीभिः दृष्टौ दृश्येते यौ । पुनः किम्भूतौ हर्षयुक्तौ । पुनः किम्भूतौ तदात्मोदितरतिललितौ तदाकाले आत्मनः उदिता या रतिः तदात्मोदितरतिः तया ललितौ मनोहरौ । पुनः किम्भूतौ कक्खटीगीः सशङ्कौ । कक्खटी वानरी तस्या वचनं तया सशङ्कौ भयातुरौ यौ । पुनः किम्भूतौ सतृष्णावपि चञ्चलावपि अथवा तृष्णया सह वर्तमानौ भूत्वात्मनः निजनिजधाम्नि गृहे आप्तं तल्पं शय्यां याभ्यां ताविति ॥३॥

राधां स्नातविभूषितां व्रजपयाहूतां सखीभिः प्रगे
तद्गेहे विहितान्नपाकरचनां कृष्णावशेषाशनाम् ।
कृष्णं बुद्धमवाप्तधेनुसदनं निर्व्यूढगोदोहनं
सुस्नातं कृतभोजनं सहचरैस्ताश्चाथ तञ्चाश्रये ॥४॥

राधामित्यादि। तां राधाम् अहम् आश्रये सेवामि। तां किम्भूतां प्रगे प्रातःकाले सूर्योदये त्रिमुहूर्ते स्नातां विभूषिताम् आदौ स्नाता पश्चात् विभूषिता स्नानं कृत्वा अलङ्कारादिविशिष्टा भवति या ताम्। पुनः किम्भूतां सखीभिः सह व्रजपयाहूतां व्रजपया यशोदया आह्वानं क्रियते या ताम्। पुनः किम्भूतां तद्गेहे विहितान्नपाकरचनां तत्तस्याः यशोदायाः गेहे गृहे यथाविहितान्नं पायसादि पिष्टकादि मण्डादि शाकसूपाद्यन्नं पाकरचनां क्रियते यया ताम्। पुनः किम्भूतां कृष्णावशेषाशनां कृष्णस्य अवशेषमन्नम् अशनं भोजनं करोति या तामिति। एतस्मिन् समये कृष्णः किं कर्म करोति। तं कृष्णं किम्भूतं बुद्धमवाप्तधेनुसदनं बुद्धं जाग्रतं जागरणं कृत्वा अवाप्तं प्राप्तं धेनुसदनं गृहं येन तम्। पुनः किम्भूतं निर्व्यूढगोदोहनं निःशेषेण गोदोहनं गां दोग्धि यः तम्। पुनः किम्भूतं सुस्नातं सुवासितजलेन स्नानं कृतं येन तम्। पुनः किम्भूतं सहचरैः सह सखिभिः सह कृतभोजनं चर्व्यचूष्यलेह्यपेयेत्यादि भोजनमकार्षीत् यस्तमिति ॥४॥

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पूर्वाह्णे धेनुमित्रैर्विपिनमनुसृतं गोष्ठलोकानुयातं
कृष्णं राधाप्तिलोलं तदभिसृतिकृते प्राप्ततत्कुञ्जतीरम् ।
राधाञ्चालोक्य कृष्णं कृतगृहगमनामार्ययार्कार्चनायै
दिष्टां कृष्णप्रवृत्ते प्रहितनिजसखीवर्त्मनेत्रां स्मरामि ॥५॥

पूर्वाह्ण इत्यादि । तं श्रीकृष्णं राधाञ्च अहं स्मरामि । पूर्वाह्णे पूर्वाह्णकाले सङ्गरसमये षड्दण्डात् परे त्रिमुहूर्ते । कृष्णं किम्भूतं धेनुमित्रैः सह विपिनमनुसृतं धेनवश्च गावश्च मित्राश्च सखायश्च ते धेनुमित्रास्तैः सह विपिनं गोष्ठम् अनुसृतं गमनमकार्षी यः तम् । पुनः किम्भूतं गोष्ठलोकानुयातं गोष्ठस्य नन्दीश्वरस्य लोकैः नन्दादिभिः अनु पश्चात् यातं गमनं कृतं यस्य तम् । पुनः किम्भूतं श्रीराधाप्राप्तिनिमित्तं लोलं चञ्चलं भूतं यस्तम् । पुनः किम्भूतं तदभिसृतिकृते प्राप्तं तत् कुञ्जतीरं तत् तस्याः राधायाः अभिसृतिकृते अभिसारनिमित्ते प्राप्तं तत् तस्याः राधायाः कुञ्जतीरं येन तम् । तस्मिन् समये राधा किमकार्षीत् । तदुक्तं - कृष्णम् आलोक्य दर्शनं कृत्वा कृतं गृहं निजालयं गमनं यया ताम् । राधां किम्भूताम् आर्ययार्कार्चनायै दिष्टाम् आदेशकृतां यया ताम् । पुनः किम्भूतां कृष्णप्रवृत्तैः प्रहितनिजसखिवर्त्मनेत्रां कृष्णस्य प्रवृत्तैः मिलनाय पूजनाय निमित्तं प्रहिता प्रेरिता कृता या ताम् । निजसखीवर्त्मनि पथि नेत्रं यया तामिति ॥५॥

मध्याह्नेऽन्योऽन्यसङ्गोदितविविधप्रकारादिभूषाप्रमुग्धौ
वाम्योत्कण्ठातिलोलौ स्मरमुखललिताद्यालिनर्माप्तसातौ ।
दोलारण्याम्बुवंशीहृतिरतिमधुपानार्कपूजादिलीलौ
राधाकृष्णौ सुतृप्तौ परिजनघटया सेव्यमानौ स्मरामि ॥६॥

मध्याह्न इत्यादि । राधाकृष्णावहं स्मरामि । मध्याह्ने समये सार्द्धं प्रहरात् परे षड्दण्डे । राधाकृष्णौ किम्भूतौ अन्योन्यसङ्गोदितविविधविकारादिभूषाप्रमुग्धौ । अन्योन्यं परस्परं सङ्गेन उदिता प्राप्ता या विविधविकारादिभूषा विविधं नानाप्रकारं स्रक्चन्दनं ललितविलासादिभूषा तया प्रमुग्धौ मोहितौ यौ ताविति । पुनः किम्भूतौ वाम्योत्कण्ठातिलोलौ कृष्णमदनानलेन उत्कण्ठा भूत्वा राधायाः कञ्चुलीं विदारयति इत्युत्कण्ठा राधारसेन पूर्णिता भूत्वा कृष्णस्य हस्तमुत्क्षिपति इति वाम्यम् । अस्मिन् क्रीडने अतिलोलौ चञ्चलौ इति । पुनः किम्भूतौ स्मरमुखः मदनो यत् तस्मिन् । ललितादि आलि सखीकृतः नर्मपरिहासः तस्मिन् आप्तं प्राप्तं सातं सुखं याभ्यां तौ । पुनः किम्भूतौ दोलारण्याम्बुवंशीहृतिरतिमधुपानार्कपूजादिलीलौ । दोलायां झुलनायां* अरण्ये निकुञ्जे अम्बुनि यमुनाजले वंशीहरणे रत्यां रमणे मधुपाने मधुभक्षणे अर्कपूजादौ लीलां यौ कुरुतः तौ । अथवा दोला च अरण्यञ्च अम्बु च वंश्या हृतिश्च रतिश्च मधुपानं मधुपानञ्च अर्कस्य पूजा अर्कपूजा च ताः दोलारण्याम्बुवंशीहृतिरतिमधुपानार्कपूजा एवमादि लीला ययोः ताविति । पुनः किम्भूतौ परिजनघटया सेव्यमानौ परिजनघटया सखिगणया सेव्यमानौ सेवनीयौ यौ ताविति । पुनः किम्भूतौ सुतृप्तौ यौ तासां सखीनां सेवाकरणेन क्रीडारसे शोभनौ तृप्तयुक्तभुक्तौ ॥६॥

* It's very curious that the Bengali word *Jhulanā* (meaning hammock) has been used in this commentary with Sanskrit case-ending (7th).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

श्रीराधां प्राप्तगेहां निजरमणकृते क्लृप्तनानोपहारां
सुस्नातां रम्यवेशां प्रियमुखकमलालोकपूर्णप्रमोदाम् ।
कृष्णं चैवापराह्णे व्रजमनुचलितं धेनुवृन्दैर्वयस्यैः
श्रीराधालोकतृप्तं पितृमुखमिलितं मातृमृष्टं स्मरामि ॥७॥

श्रीराधामित्यादि । श्रीराधां श्रीकृष्णम् अहं स्मरामि । अपराह्णे अपराह्णसमये अष्टादशदण्डात् परे त्रिमुहूर्ते । राधां किम्भूतां प्राप्तगेहां सखीनां सङ्गं प्राप्तम् आगतं गेहं यावत् गृहं यया तामिति । पुनः किम्भूतां निजदयित(रमण?)कृते क्लृप्तनानोपहारां निजदयित(रमणः?) निजप्रियः कृष्णः तस्य कृते तस्य निमित्ते क्लृप्तं निर्माणं कृतं नानोपहारं यया तामिति । पुनः किम्भूतां सुस्नातां सुवासितजलेन स्नानं कृतं यया तामिति । ततो रम्यवेशां वस्त्रालङ्कारेण रमणीयः वेशो यस्याः ताम् । ततो राधा कृष्णदर्शनात् अट्टालिकायाम् आरोहणं कृता । पुनः किम्भूतां प्रियमुखकमलालोकपूर्णप्रमोदाम् । प्रियस्य कृष्णस्य मुखकमलं पद्मं तस्य आलोकेन दर्शनेन पूर्णप्रमोदं यस्याः सा पूर्णा हर्षयुक्ताऽभूदित्यर्थः । किम्भूतं कृष्णं धेनुवृन्दैर्वयस्यैः सह व्रजमनुचलितम् । वृन्दैः समूहैः समभि एभिः सह व्रजं नन्दीश्वरम् अनुचलितं गमनं कृतं येन तम् । पुनः किम्भूतं श्रीराधालोकतृप्तं श्रीराधा-आलोकेन तृप्तः स्निग्धः येन तम् । ततो पितृमुखमिलितं पित्रादि नन्दादि व्रजवासिनां निमित्तं दृष्टं येन तमिति । पुनः किम्भूतं मातृमृष्टं मात्रा यशोदया वाद्यभाण्डपश्रेण्यादौ मृष्टो लालितो यः तमित्यर्थः ॥७॥

सायं राधां स्वसख्या निजरमणकृते प्रेषितानेकभोज्यां
सख्या नीते सशेषाशनमुदितहृदां तांश्च तञ्च व्रजेन्दुम् ।
सुस्नातं रम्यवेशं गृहमनु जननीलालितं प्राप्तगोष्ठं
निर्व्यूढश्रेणिदोहं स्वगृहमनु पुनर्भुक्तवन्तं स्मरामि ॥८॥

सायमित्यादि । सायं सायंकाले चतुर्विंशतिदण्डात् परे त्रिमुहूर्ते । तां राधां व्रजेन्दुं कृष्णचन्द्रम् अहं स्मरामि । तां किम्भूतां स्वसख्या निजरमणकृते प्रेषितानेकभोज्याम् । स्वसख्या सह निजरमणकृते निमित्ते कृष्णानुरागे अट्टालिकायामागत्य प्रेषितं कृतम् अनेकभोज्यं किम् अमृतकेलिलाड्डुकादिपकान्नं यया तामिति । पुनः किम्भूतां सख्यानीते सशेषाशनमुदितहृदं सख्या आनीतम् ईशस्य कृष्णस्य शेषाशनं प्रसादं तस्मिन् मुदितं हर्षयुक्तभूतं हृदं यस्यास्ताम् । कथम्भूतं व्रजेन्दुं व्रजरमणीनां कामसूर्यतापितानां कुमुदिनीनां चन्द्रमिव, कृष्णं किम्भूतं सुस्नातं सुगन्धिजलेन स्नानं कृतं येन तम् । ततो रम्यवेशं वस्त्रालङ्कारपरिधानकृतं येन तम् । पुनः किम्भूतं गृहमनु जननीलालितं गृहमनु मध्ये जनन्या यशोदया लालितो यः । यशोदया रामकृष्णौ गृहे नीत्वा सिंहासनोपरि वासमितो याभ्यां नानाद्रव्यादि दत्तं यया सखिगणेभ्यः इत्यर्थः । कृष्णः पुनश्च किम्भूतं प्राप्तगोष्ठं येन तम् । निर्व्यूढौतृश्रेणिदोहं निःशेषेण व्यूढं प्राप्तं ऊधःस्थानं उश्रेणीनां गोश्रेणीनां दोहनं येन स तथा तं यथा स्यात् तथा दोहनमकार्षीत् यस्तम् । पुनः किम्भूतं स्वगृहमनु पुनर्भुक्तवन्तम् । ततो स्वगृहमनु पश्चात् अथवा आगत्य पुनर्भुक्तवन्तं भोजनं कृतवन्तं येन तमिति ॥८॥

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राधां सालिगणान्तामसितसितनिशायोग्यवेशां प्रदोषे
दूत्या वृन्दोपदेशादभिसृतयमुनातीरकल्पागकुञ्जम् ।
कृष्णं गोपैः सभायां विहितगुणिकलालोकनं स्निग्धमात्रा
यत्नादानीय संशायितमथ निभृतं प्राप्तकुञ्जं स्मरामि ॥९॥

राधामित्यादि । तां राधां तं कृष्णं स्मराम्यहम् । प्रदोषे प्रदोषसमये रजनीसन्मुखे दण्डचतुष्टये । राधां किम्भूतां सालिगणां आलिगणेन सखिगणेन सह वर्तमानां या ताम् । पुनः किम्भूताम् असितसितनिशायोग्यवेशाम् असितसितज्योत्स्नान्धकारयुक्ता या निशा ताभ्यां योग्यवेशां यथायोग्यं तथा वेशं करोति या ताम् । पुनः किम्भूतां दूत्या दूतिकरणेन वृन्दायाः उपदेशात् अभिसृतयमुनातीरं कल्पागकुञ्जे यमुनातीरे कल्पवृक्षः तस्य मूले कुञ्जे निकुञ्जमन्दिरं तस्मिन् अभिसृतम् अभिसारं कृतं यया तामिति । कृष्णं किम्भूतं गोपैः सखिभिः सह सभायां विहितगुणिकलालोकनं विहितगुणिजनस्य नृत्यगीतविलासादि आलोकनं दर्शनं यस्य तम् । इति समये स्निग्धमात्रा यशोदया यत्नाद्धेतोरानीय संशायितं शयनं कारयतो यस्तम् । अथानन्तरं पुनः किम्भूतं निभृतं प्राप्तकुञ्जं निभृतकुञ्जं प्राप्तं येन तमिति अर्थः ॥९॥

तावुत्कौ लुब्धसङ्गौ बहुपरिचरणैर्वृन्दयाराध्यमानौ
गानैर्नर्मप्रहेलीलपनसुनटनैः रासलास्यादिरङ्गैः ।
प्रेष्टालीभिर्लसन्तौ रतिगतमनसौ मिष्टमाध्वीकपानौ
क्रीडाचार्यौ निकुञ्जे विविधरतिरणौ कृत्यविस्तारितान्तौ ॥१०॥

तावुत्कावित्यादि । तौ राधाकृष्णौ अहं स्मरामि । निशायां सार्धप्रहरयामान्तवधि रात्रि निशेति ज्ञेया । तौ कौ उत्कौ परस्परोत्कण्ठायुक्तौ यौ तस्मात् लुब्धसङ्गौ परस्परनानामनोरथकेलिभिः प्राप्तौ इत्यर्थः । तस्मात् बहुपरिचरणैः वृन्दयाराध्यमानौ बहुपरिचरणैर्विविधसेवनैः वृन्दया देव्या आराध्यमानौ यौ । गानैर्नर्मकौतुकादिप्रहेलीलपनं वाक्चातुरीकथनं सुनटनं एभिः करणैः रासलास्यादिरङ्गैः प्रेष्टा प्रिया आलिभिः लसन्तौ दीप्तायमानौ यौ अथवा प्रेष्टालिभिः अमूषां गानैः नर्मवचो नानाविधपरिहासश्च प्रहेलीकथनञ्च सुनटनञ्च तालैः नर्मप्रहेलीलपनं सुनटलालितैः रासलास्यादिनृत्यादिरङ्गैरपि एभिः करणकैः लसन्तौ रसमुग्धौ यौ । रतिगतमनसौ रतिं गतं प्राप्तं मनः ययोस्तौ । यौ मिष्टमाध्वीकं पक्वान्नादिकं पानमकार्षी यौ । यौ क्रीडाचार्यौ क्रीडायाः आचार्यौ असङ्गभूतौ यौ । निकुञ्जे विविधरतिरणौ कृत्यविस्तारितान्तौ निकुञ्जमन्दिरे विविधं नानाप्रकारं रतिरणं तस्मिन् औद्धत्यहर्षयुक्तौ भूत्वा विस्तारितान्तौ पुनः पुनर्विलासकृतवन्तौ यौ ॥१०॥

ताम्बूलैर्गन्धमाल्यैर्व्यजनहिमपयःपादसंवाहनाद्यैः
प्रेम्णा संसेव्यमानौ प्रणयिसहचरीसञ्चयेनाप्तसातौ ।
वाचा कान्तेरणाभिर्निभृतरतिरसैः कुञ्जसुप्तालिसङ्गौ
राधाकृष्णौ निशायां सुकुसुमशयने प्राप्तनिद्रौ स्मरामि ॥११॥

ताम्बूलैरित्यादि । यौ प्रणयिसहचरिसञ्चयेन प्रियसखिसमूहेन प्रेम्णा प्रेमकरणेन ताम्बूलैर्गन्धचन्दनमाल्यैः व्यजनं

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चामरं हिमपयः शीतलवारि पादसंवाहनमेवमादिभिः करणकैश्च संसेव्यमानौ यौ। वाचा कान्तेरणाभिः आप्तसातौ। केचित् अभिप्रेतं वदन्ति। सखीभिः कान्ताप्रेरिताभिर्वाक्येन आप्तं प्राप्तं सातं सुखं ययोस्तौ। यौ निभृतरतिरसैः कुञ्जसुप्तालिसङ्घौः निभृतरतिरसैः करणैः कुञ्जे निकुञ्जे सुप्तः निद्रां प्राप्तः आलिसङ्घः सखीसमूहो ययोः तौ। यौ सुकुसुमशयने प्राप्तनिद्रौ पुष्पशय्यायां निद्रां प्राप्तौ यौ ताविति भावः ॥११॥

॥ इति श्रीमद्रूपगोस्वामिना विरचिता श्रीराधाकृष्णयोरष्टकालीयसेवा सम्पूर्णा ॥

॥ तत्र कालनियमः ॥

सूर्योदयात् षड्दण्डपर्यन्तं प्रातः। तस्मात् द्वादशदण्डपर्यन्तं षड्दण्डात्मकः पूर्वाह्णः। तस्मात् अष्टादशपर्यन्तं षड्दण्डः मध्याह्नाख्यः। तस्मात् चतुर्विंशतिदण्डपर्यन्तं षड्दण्डात्मकः अपराह्णनामा। तस्मात् त्रिंशद्दण्डपर्यन्तं षड्दण्डः सायाह्नः। रात्रेरारम्भव्याप्यदण्डचतुष्टयपर्यन्तं प्रदोषाख्यः। तस्मात् षष्ठपञ्चाशद्दण्डपर्यन्तं रजनी, तस्माद्दण्डचतुष्टयं निशान्तः।

॥ इत्यष्टकालीयसेवा सम्पूर्णा ॥

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GĀLIŚĀBANDHA - A UNIQUE WORK OF *BANDHAKĀVYA*

SHARMILA BAGCHI*

The omnipotency of the *Śabda* is universally accepted. Daṇḍī has rightly put the importance of *Śabda* in *Kāvyādarśa*[1]. The *Kāvya* expresses itself through the Śabda which carries the *Artha.* So the rhetoricians discussed at length both the *alaṅkāras* of *Śabda* and *Artha.* The use of the *Śabdālaṅkāra* makes the *Kāvya* enigmatic which often ends up as brain-teaser. The *Citrakāvya* (with *Citrālaṅkāra*) has one characteristic among the others and that is the strange formation of words (*varṇa-vaicitrya*). As Bhoja explains the *Citrālaṅkāra* as -

वर्णस्थानस्वराकारगतिबन्धान् प्रतीय यः ।
नियमस्तद्बुधैः षोढा चित्रमित्यभिधीयते ॥[2]

Which means whichever (*Kāvya*) has rules regarding *varṇa, sthāna, svara, ākāra, gati,* and *bandha* is called *Citrālaṅkāra.*

The *Citrālaṅkāra* has been treated differently by different rhetoricians. This is the reason why we do not find unanimity about its concept and kinds. What Rudraṭa says about the *Citrālaṅkāra* seems to be the origin of Bhoja's detailed definition.

भङ्ग्यन्तरकृतत्क्रमवर्णनिमित्तानि वस्तुरूपाणि ।
साङ्कानि विचित्राणि च रच्यन्ते यत्र तच्चित्रम् ॥[3]

It means the *Citrālaṅkāra* is the strange form of *varṇa-krama* to create *vastu-rūpa.* Thus the *Citrālaṅkāra* has five *citras* (the numbers can be *ananta* as Rudraṭa says[4]) *varṇacitra, sthānacitra, svaracitra, gaticitra, bandhacitra.* The present work - *Gāliśābandha* falls under the last category viz. *Bandhacitra.*

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Journal of the Oriental Institute, M.S. University of Baroda, Vadodara.

* Oriental Institute, M.S. University of Baroda, Vadodara.

1. इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम् ।
   यदि शब्दाह्वयं ज्योतिरासंसारान्न दीप्यते ॥ 1.4, p.4.
2. *Sarasvatīkaṇṭhābharaṇa*, 2.109, P. 227.
3. Kāvyālaṅkāra, 5.1, P. 49.
4. *Ibid* - 5.4, P. 50.

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The *Bandha* is a combination of sounds, construction or arrangement of words which may form an *ākāra* (shape). So, it can be named *ākāracitra.* It (*ākāra*) depends on the *'chanda'* which can vary the *ākāra* of two similar/identical *citras.* Daṇḍī mentions only two *bandhas-Gomūtrikā* and *Sarvatobhadra* while Bhoja describes 19 *bandhas* in detail. His predecessor Rudraṭa compiles all the *citras* (including *bandhas*) together and does not specify them by names like *ākāra, gati, varṇa* etc. For names and all he says -

यन्नाम नाम यत्स्यात्तदाकृतिर्लक्षणं मतं तस्य ।
तल्लक्ष्यमेव दृष्ट्वा धार्यमखिलं तदन्यदपि ।।[5]

So we may have as many different *bandhas* as we can create. These *bandhas* are used mostly in the *Stotrakāvyas* as poets use different *bandhas* (like *Kamala, latā, cakra, triśūla, hāra* etc.) to show their devotion to god/guru. It is worth-mentioning that in the *stotra* literature, a work called '*Ajiyasantithaya*', written by Nandiṣeṇa (6th centuryA.D.) has 42 kinds of *bandhas* starting from *Rathapada, Tālavṛnta, Matsya* to *Vyajanabandha*[6]. The maximum number of *bandhas* is used by the Jain poets to express their devotion to God.

The *Gāliśābandha* is a unique work of Sanskrit literature which perhaps is the first-ever work where three different *bandhas* are used. The *Gāliśā* means a colourful carpet or *gālicā* as called in Persian for carpet (*Kālīna*, a *Turkī* word). Here, the poet has used 3 different *bandhas* to weave a *Gāliśā* made of *Ślokas.* The poet himself mentions their names and even their sequences.[7]

The author

The *Gāliśabandha-vyākhyāna* is written by Kṛṣna Rājavaḍe (now a days known as Rājvāḍe). In the colophon of the work, he mentions only his name along with the names of his two associates, but, not of his parents which is a bit unusual. There is no mention of the time of composition or the place where he lived or worked. Unfortunately we do not find any information about Kṛṣṇa Rājavaḍe in any book. It may be that he belonged to Mālwā (Central India) as the only manuscript of the work is found in Scindia Oriental Institute, Ujjain (M.P.). The manuscript was donated to the Institute on 16.12.1955 by one great scholar of Ujjain, namely, NārāyaṇaViśvanātha Āṭhalye. The names of the two scholar-associates mentioned by the poet are Govinda Śrotriya and Bālakṛṣṇa Deva who helped him in writing the commentary.

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5. *Ibid* - 5.5, P. 50. Mammaṭa mentions *khaḍga, muraja* and *padma bandha* under *citrālaṅkāra* - *Kāvyaprakāśa* - 9 *Ullāsa*, Kā. 85, Sū. 121, P. 434.
तच्चित्रं यत्र वर्णानां खड्गाद्याकृतिहेतुता ।
6. त्रिपाठी रुद्रदेव, *संस्कृतसाहित्य में शब्दालङ्कार*, P. 435.
7. *अन्तःकमलमध्यपञ्चाष्टकबहिर्लताबन्धात्मकं गालिशाबन्धं रचयाञ्चकार । - व्याख्या, गालिशाबन्धः ।*

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One thing that is clear from this work is that the poet was well-versed in Sanskrit language esp. *alaṅkāra, chanda* and *vyākaraṇa.* His knowledge of *Dharmaśāstra* and *Rājanīti* sprouted well in the *vyākhyāna* of first and second *śloka.* His philosophical notes, while writing the *vyākhyāna* of the third *Śloka,* reflect his well-acquaintance with the ancient Indian philosophy. The various dimensions of the scholarship of Kṛṣṇa Rājavaḍe make us wonder - who this poet was who despite his intelligence, kept quiet about himself ?

The manuscript

The physical description of the manuscript is as follows :

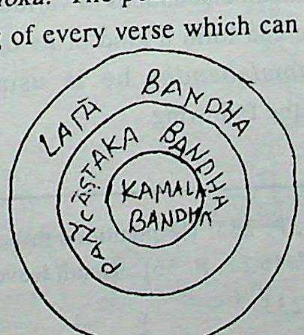
Gāliśābandha (Savyākhyāna)

O.I. Baroda Acc. No. 27723
Sub. - *Kāvya*
Author - Kṛṣṇa Rājavaḍe
Language - Sanskrit
Script - *Devanāgarī*
Fols. 5, Granths. - 160
Size. - 29.5 x 21 cms.

Each side of a folio has 17 lines, each line has 44 *akṣaras.* The material of the ms. is paper, the condition of ms. is good. There are no punctuation marks (*virāma-daṇḍa*) used in the text which is written in continuous prose and has few scribal mistakes. Surprisingly the scribe has given the original verses at the end of the ms. and the *Vyākhyāna* thereof forms the beginning of the work.

The text

The *Gāliśābandha,* as mentioned earlier, is a work defining the beauty of poetic *bandhas.* The poet has termed it *Gāliśābandha,* which may confuse the readers for being a single *bandha* called *'gāliśā'.* To clear that (probable) confusion, the poet mentions the name of each *bandha* used in three *Ślokas* which are given at the end of the work. The work starts with the *vyākhyāna* of first *śloka.* The poet has mentioned the names and the sequence of the *bandhas* at the beginning of every verse which can be understood by this figure -



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All three *Ślokas* have philosophical contents. Here the *Ślokas* and their *bandhas* will be discussed sequence-wise.

1. The first *Śloka* is a *Stuti* of goddesses Vidyā and Lakṣmī for which the poet has used *Kamalabandha*. The Lotus *'Kamala'* is a very popular *upamāna* standing for beauty, sanctity etc. in the Sanskrit literature used as *Netrakamala, Caraṇakamala, hastakamala, mukhakamala* and so on. No wonder that we find various kinds of *Kamalabandha.* The names do vary according to the numbers of the petals. In each *Kamala* form, *karṇikā* (centre) and *dala* (petal) are important. The names *dvidala, tridala, caturdala, ṣaḍdala, aṣṭadala, dvādaśadala, ṣoḍaśadala, caturviṁśatidala, triṁśaddala, dvātriṁśaddala, śatadala, sahasradala* (last two are specially used by Jain poets) explain the numbers of *dalas* (petals)

The first śloka is as follows -

नयनश्रीनलिनदे नयनम्लानदानदे ।
नदीनमानविनये नदीनत[न]ये नमः ॥ 1 ॥

The śloka has the characteristics of *aṣṭadalakamalabandha* though the poet has called it only *kamalabandha.* Now, for *aṣṭadalakamalabandha,* Bhojadeva says[8]

कर्णिकायां न्यसेदेकं द्वे द्वे दिक्षु विदिक्षु च ।
प्रवेशनिर्गमौ दिक्षु कुर्यादष्टदलाम्बुजम् ॥

Which means one *akṣara* remains in *karṇikā* and each petal has two *akṣaras.* It (*bandha*) starts with *karṇikākṣara* and comes to starting petal and without touching the *karṇikākṣara* reaches to third petal, then *karṇikākṣara,* is touched. Thus in all four diśā (direction) *dalas,* the *karṇikā* is united with and *vidiśā* - (*akṣaras*) are only to read out (*pāṭha-mātra*).[9]

We find 23 kinds of *aṣṭadalakamalabandhas* in various poetical works. It seems any improvisation in a given structure can form a kind of its own. Here, as the poet has not mentioned which kind of *kamalabandha* he is using, an improvised form of *aṣṭadalakamalabandha* looks like the following -

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8. *Sarasvatīkaṇṭhābharaṇa,* 2.285, P. 233. He mentions three kinds of *aṣṭadalakamalabandha.* Rudraṭa mentions only *caturdala* (5.21, P. 56). Daṇḍī leaves it out while mentioning others.
9. Example *Sarasvati.* : 2.284, P. 233.

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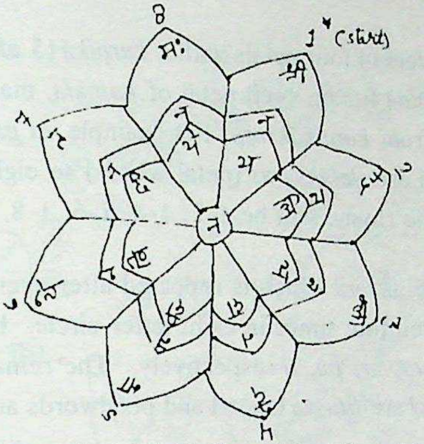
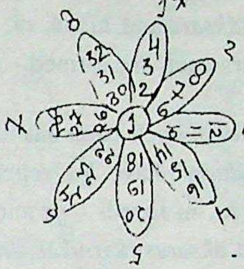


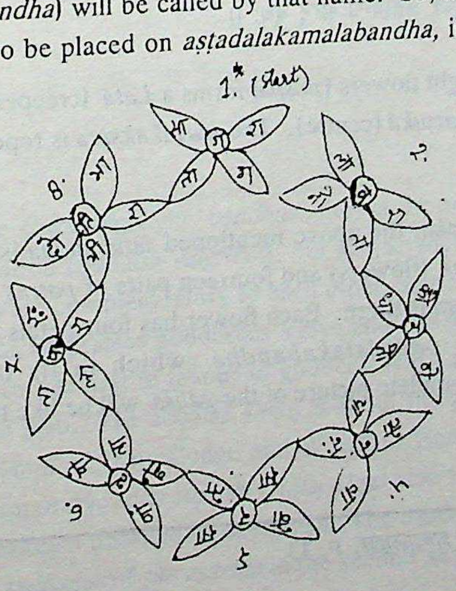


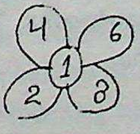
It is an 8-petalled (*dala*) *Kamalabandha* which starts with *karṇikā* (centre). It has '*na*' in the centre which is repeated 16 times in the *śloka.* Each *dala* of 4 *akṣaras* including the *karṇikākṣara* has '*na*' twice which starts from *karṇikā.* As each *dala* has two '*na*'s common so each petal has a sub-division, thus it becomes two dimensional.

2. The second *śloka* for which the poet has used the *Pañcāṣṭakabandha* is as following-

गतागसागराङ्गजावनोऽबलावरावता -
रधारको रणे रतो नयानतो नवाननः ।
रसारवो रसारतो नृणो नृणां नृपो नृता
पलापतापरः परातिभीतिदोऽतिभाति कौ ॥ 2 ॥

It may be noted that the reference or the definition of *Pañcāṣṭaka-bandha* as such, could not be found in the books. But as Rudraṭa says (and is mentioned earlier) - whatever *ākṛti* is there, it (*bandha*) will be called by that name. So, as the poet is weaving a '*gāliśā*' and this *bandha* is to be placed on *aṣṭadalakamalabandha,* its shape would be as under-





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In this *Pañcāṣṭakabandha*, 8 flowers of four petals with a *karṇikā* (5 *akṣaras*) surround the *aṣṭadalakamala*. Each flower (or star) fits on each petal of *kamala*, making a beautiful motif of *gāliśā*. The flower/star starts from *karṇikākṣara*. For example, in *gatāgasāgarāṅgajā* - *'ga'* is *karṇikākṣara* and *tā, sā, rā, jā* are *dalākṣaras* (petal-words) so eight flowers/stars with eight letters each are formed. The rhyme will be 1-2, 1-4, 1-6, 1-8.

In this *śloka*, each *pāda* has one *akṣara* which is repeated after every other *akṣara*. Like in first *pāda*, we have *'ga'* repeated four times in eight letter-circle. In second *pāda*- *'va'*, in third - *ra*, in fourth - *na* and *ra, nṛ, pa, ti* respectively. The remarkable point is that all repeated *akṣaras (karṇikākṣaras)* are *hrasva* (short) and petalwords are *dīrgha* (long).

3. The third *śloka* is designed in *Latābandha* which is as following -

तप्ताप्राप्तातिकष्टं कविरुन्हिलु यया माययामोदसादं
सर्वान्गर्वान्निहत्याहतिमपि महितव्रातभावोपबोधैः ।
पापापायान् ययौ यत्प्रजवजपविधौ विद्रुववल्लीदाहे
धीहेला साधुसामेरसरतिसरसत्रालिहालिद्रुशक्यान् ॥ 3 ॥

We do not find any mention of *Latābandha* in earlier rhetorical works. However, some later century scholars[10] like Haridāsa Siddhāntavāgīśa and Dāmodara Śastrī - mention it. Dāmodara Śāstrī characterises it in his book called *Citrabandhakāvya* as -

उपरिष्टाद् पाश्र्वतश्चाधस्तात् तु मध्यभागके ।
ततः पाश्र्वे क्रमादूर्ध्वं लताबन्धे सरेद् बुधः ॥

that is, this *bandha* of eight flowers (*puṣpa*) forms a *Latā* (creeper) shape. Each *puṣpa* has four *dalas* (petals) and a *karṇikā* (centre). The *karṇikākṣara* is repeated thrice on being joined (*śliṣṭa*).

Here, in the present *śloka*, the above mentioned *latābandha* is an improvised one. This *latābandha* has 14 *puṣpas* (flowers) and fourteen pairs of *patras* (leaf). It starts with *patra* (leaf) and no *karṇikākṣara* is there. Each flower has four petals (four *akṣaras*). This *latābandha* surrounds the *pañcāṣṭakabandha* which in its turn surrounds the *aṣṭadalakamalabandha*. The complete picture of the *gāliśā* will be like this after being joined by *latābandha*.

10. त्रिपाठी रुद्रदेव, *संस्कृत साहित्य में शब्दालङ्कार*, P. 33.

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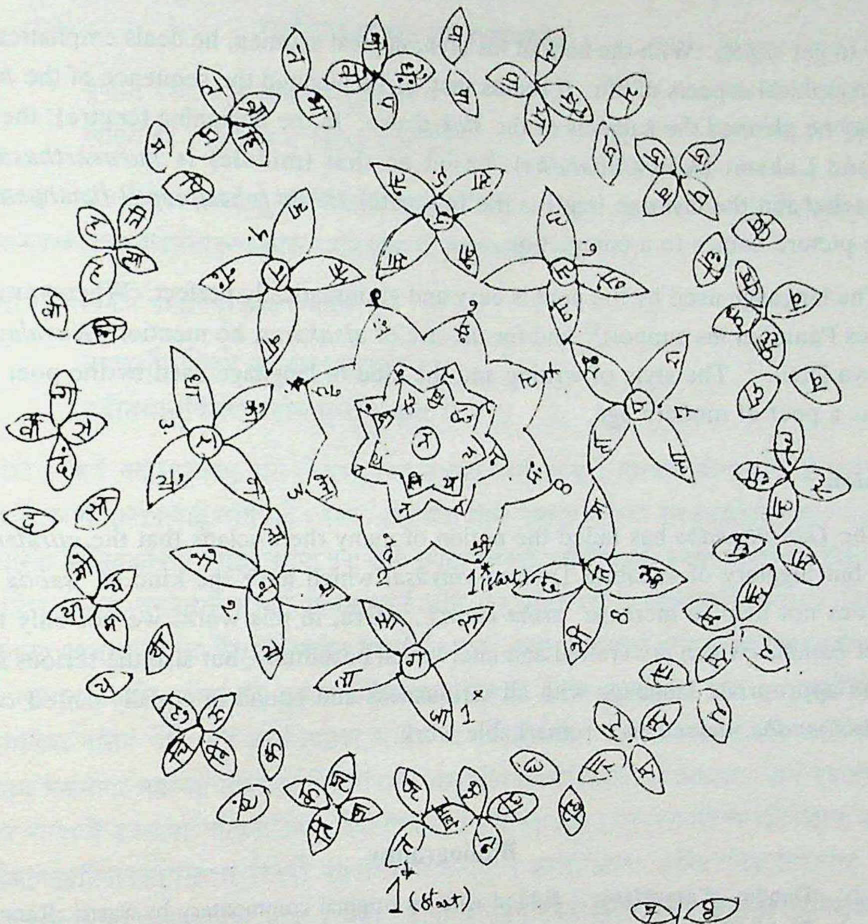

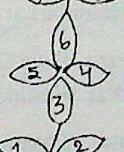

As all the three *ślokas* highlight '*bandhas*', they come under the *Citrālaṅkāra*. Not only for the *bandha* formation (*bandha-vaicitrya*), but subjectwise also they have *vaicitrya*. As all the three *bandhas* are complementary to each other, same way the subjects of the *ślokas* also. In the first *śloka*, he praises goddesses Vidyā and Lakṣmī together. In the *Vyākhyāna* itself, he explains a *caraṇa* first in favour of goddess Vidyā and then again he explains the same line for Lakṣmī also. The second *śloka* is about the *puruṣārthasādhana* (to achieve both Vidyā and Lakṣhmī, ie. Knowledge and Wealth). Here he mentions Śiva and Viṣṇu and to make it contemporary, adds *rājanīti* (*Rājapakṣa*) also while explaining each *pāda*. By using the *śleṣa*, he makes it possible in one *śloka*. The third *śloka* is totally a philosophical one. Explaining the *sādhanas* of *puruṣārtha* in the second *śloka*, in the last one he describes

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the way to get *siddhi.* With the help of his etymological acumen, he deals emphatically with the philosophical aspects of life. It seems that, as he planned the sequence of the *bandhas,* same way he planned the subjects of the *ślokas* also. In the beginning (centre), the *stuti* of Vidyā and Lakṣmī (*Kamalabandha*), based on that (middle) is *puruśārthasādhanas (pañcāṣṭaka)* and the last one (end) is the (ultimate) *siddhi (phalaprāpti) (latābandha)* and thus the picture comes to a completion.

The language used by the poet is easy and grammatically perfect. Wherever needed, he quotes Pāṇini in his support[11] and for the use of *alaṅkāras*, he mentions *Kuvalayānanda* of Appaya Dixit.[12] The style of writing and the kind of language used by the poet suggest that he is a poet of modern age.

Conclusion :

The *Gāliśābandha* has failed the notion of many rhetoricians that the *citrālaṅkāra* is nothing but jugglery of syllables (*akṣara-vinyāsa*) which have the kind of *'śabda-cārutā'* which does not help to increase *'artha-cārutā'*. Here, in this work, we not only find the beauty of *bandhas* which are crafted and interwoven beautifully, but also the serious subjects written in appropriate language with all seriousness and bound in equally suited *chandas.* The *Gāliśābandha,* indeed, is a remarkable work.

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11. *कर्तरि लुट्* - व्याख्या of second *śloka.*

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गालिशाबन्धः सव्याख्यानः

प्रणम्य परमात्मानं सच्चिदानन्दविग्रहम् ।[1]
व्याख्यास्ये गालिशाबन्धं विदुषां स्वेष्टसिद्धये ॥

इह खलु श्रेयोऽर्थिनां सकलपुमर्थसिद्धये भगवत्प्रेरितो महादेवः तन्त्रोणेश्वरमूर्तिविभूतीः स्तोतुं **अन्तःकमलमध्यपञ्चकाष्टकबहिर्लताबन्धात्मकं गालिशाबन्धं रचयाञ्चकार** ।

तत्रादौ पुमर्थस्वरूपं प्रदर्शयन् कमलबन्धमाह -

नयनश्रीनलिनदे नयनम्लानदानदे ।
नदीनमानविनये नदीनत[न]ये नमः ॥ १ ॥

नयनेति । अत्र नदी[न]तनय इति विशेष्यं विद्यालक्ष्म्योःसम्बोधनम् । नमःशब्दयोगात्तुभ्यं इत्यध्याहारः । नदीशब्देनाभ्यर्हितत्यागे मानाभावात् गङ्गोच्यते । तस्याः इनः पतिः शिवः तस्य च काश्यां तारकब्रह्मोपदेष्टृत्वात् तज्जन्यतया कन्यात्वेनोपचरिता अद्वैतब्रह्मविद्या । **यद्वा** नदीनां इनः पतिः समुद्रः तत्तनया लक्ष्मीरित्यर्थः । नयनश्रीनलिनद इति नयनयोः विकासश्रीमात्रेण नलिनं जगदुत्पत्तिसाधनं विमूलकमलं द्यति खण्डयतीत्यर्थः । विष्णुनाभिकमलस्य निवर्तनात् तदाश्रयविधिसृष्टस्य प्रपञ्चस्य निवृत्तिः **कैमुतिकन्यायेन** सुतरामिति भावः । **यद्वा** ज्ञानप्रदानां गुरूणां नेत्रविकासमात्रेणाविर्भूता सती नलिनं खण्डयति इति प्रसिद्धं हि गुरूणां मौनव्याख्यानेनापि शिष्यसंशयोच्छेद इति । **लक्ष्मीविषये** तु नयनयोर्विकासश्रिया नलिनं द्यति न्यूनं तुच्छं लज्जया अदृश्यं वा करोतीत्यर्थः । नयनम्लानदानद इति नयनेनोपनयनेन गुरुसमीपगमनेन म्लानानां नम्राणां आध्यात्माधिदैवाधिभौतिकदुःखोपभोगपीडितानां परमसुखरूपं दानं ददातीत्यर्थः । लक्ष्मीस्तु नयेन नीत्या ये न म्लानाः वरिष्ठनीतिमन्तः तेषां ऐश्वर्यरूपं दानं ददातीति । नदीनमानविनय इति नदीनः समुत्कृष्टः मानानां कर्मकाण्डप्रतिपादकशास्त्राणां विनयो नम्रता यस्या इत्यर्थः । कर्मशास्त्राणां अविद्वदधिकारिकत्वात् विद्वत्सु आत्यन्तिकं नम्रत्वं अनियोजकत्वमिति भावः । **यद्वा** नदीनौ वसिष्ठवामदेवादीनां मानो लोकपूज्यताविशेषेण नयो लोकोत्तरनीतिमत्त्वं नम्रता वा चेत्येतौ यस्याः प्रभावादित्यर्थः । लोकपूज्यतानम्रत्वयोः परस्परविरोधेऽपि विद्याधीनैकत्र तदवस्थितिरिति तत्त्वम् । **लक्ष्मीविषये** तु न दीना महान्तः तेषु मानेनादरेण विनयो नम्रता आनुकूल्यं यस्या इत्यर्थः । न दीनेषु महत्सु लोकपूज्यता नम्रता च यस्याः प्रभावादिति वा ॥ १ ॥

ननु विद्यालक्ष्म्योः स्तुत्या तयोः पुरुषार्थरूपत्वे तदव्यवहितान्तरङ्गसाधनत्वे वावगतेऽपि तत्सामर्थ्यानवगतौ तन्निष्फलमिति तत्सामग्रीं ज्ञापयितुं ईश्वरमूर्तिविभूतीः स्तुवन् आनुषङ्गिकतयोत्कर्षाधायकां राजनीतिं च प्रदर्शयन् **पञ्चकाष्टकबन्धमाह** -

गतागसागराङ्गजावनोऽबलावरावता-
रधारको रणे रतो नयानतो नवाननः ।
रसारवो रसारतो नृणो नृणां नृपो नृता
पलापतापरः परातिभीतिदोऽतिभाति कौ ॥ २ ॥

गतागसागराङ्गजावन इति कौ अतिभातीत्यन्वयः । गतः प्राप्तः अगः मन्थनमन्दरः यस्मिन् तादृशसागरस्य

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1. The text begins with श्री गणेशाय नमः

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क्षीरपयोधेरङ्गजस्य विषस्य कण्ठे धारणेन विश्वस्यावनं करोति इति तादृशः शिवः **अथवा** तादृशं चन्द्रं मस्तके धृत्वा अवतीति । **यद्वा** तादृशसागरस्य अङ्गजा कन्या लक्ष्मीः तस्याः अवनः पतिः विष्णुः । एतेन विश्वमङ्गलकारित्वाभिव्यक्त्येश्वरस्योत्कर्षसिद्धिः । **राजपक्षे** गतागत्वेन प्रचुरधनो यः सागरः तदङ्गजं तदुत्पन्नत्वेन तदपत्यरूपतयाध्यवसितं यद्धनं तदवन इत्यर्थः । सर्वेषां राज्ञां भूमिसम्बन्धिद्रव्याधिपत्येन समुद्रोत्पन्नधनस्याप्यधिपतौ राज्ञि तनोतितरामुत्कर्ष इति भावः । अबलावराबतारधारक इति । अबलानां वरा अरुन्धती तस्यां दुर्वासारूपेण भक्तानुग्रहार्थमवतारस्य धारकः शिव इत्यर्थः । **यद्वा** अबलानां वरा मोहिनी तद्रूपावतारधारको विष्णुरित्यर्थः । **अकारप्रश्लेषाभावे** तु बलस्य रामस्य अवरो बन्धुः कृष्णः दीनोद्धाराय तद्रूपावतारधारको विष्णुरित्यर्थः । अत्र दीनभक्तजनोद्धारादुत्कर्षः । **राजपक्षे** तु बलावरस्य कृष्णस्य अवतारमंशं पराक्रमवत्त्वेन धरतीति । **अथवा** बलावरावतारस्य राजरूपस्य अतिशयितशौर्यादिमत्त्वेन अवस्थापक इत्यर्थः । तथा च सर्वेषामपि राज्ञां ईश्वरांशत्वेऽपि परमपराक्रमादिमत्त्वेन ईश्वरांशनिश्चायकतया तद्बुद्धिपरिपोषकस्यैव सर्वातिशायित्वं इति भावः । अरणे रत इति । जगन्नाशार्थमुद्यतस्य विषस्य भक्षणेन अन्धकासुरादेर्निशामनेन च जगदवने रतः शिव इत्यर्थः । एवं विष्णोः सत्त्वगुणवत्तया पालनाधिकारित्वेन तत्र रतो विष्णुः इत्यर्थः । **राजपक्षे** तु सर्वदा प्रजासंरक्षणे रत इत्यर्थः । अनेन सर्वेषां प्रजासंरक्षकाणां मध्ये तत्र निरतस्यातिशायित्वसिद्धिः । **अकारप्रश्लेषाभावे** तु जगत्पीडाकराणां राक्षसादीनां उपस्थितौ तन्निराकरणाय युद्धे रतः शिवो विष्णुश्चेत्यर्थः । **राजपक्षे** तु जगदुपद्रवकारिशत्रुनिग्रहाय युद्धे रत इत्यर्थः । एवं च युद्धकर्तृषु प्रजाक्षेमाय युद्धनिरतस्य सर्वोत्कर्ष इति भावः । अनयानत इति । अनये अन्याये सञ्जाते तत्कर्तृदण्डयितृत्वेन तत्र अनतः अत्युग्रः शिवो विष्णुः राजा चेत्यर्थः । **अकारप्रश्लेषाभावे** तु नयेन नीत्या आनतः सम्यङ् नतः शिवो विष्णुः राजा चेत्यर्थः । एवं चैतेषामन्याये एव स्वतत्त्वेन ततोऽन्यत्र परमनम्रतालाभात् नीत्यैव नम्रतया पराभिभवपात्रत्वाभावलाभाच्च सर्वोत्कर्ष इति भावः । अनवानन इति अनवः पुराणः तथा अनित्यनेनेन इत्यननः सर्वजगतः प्राणसाधनं शिवो विष्णुश्चेत्यर्थः । **यद्वा** आनन इत्यत्र णिजन्तादनधातोः कर्त्तरि ल्युट्[2] तथा च सर्वजगत्प्राणनव्यापारप्रयोजक इत्यर्थः । **यद्वा** अनित्यनेनेत्यननं शरीरं अनवं सर्वप्रपञ्चोपादानत्वेन पुराणं मायारूपं शरीरं यस्येत्यर्थः । **यद्वा** अनवः पुराणः अननः प्राणबन्धनरहितः । **यद्वा** अनवानि पुराणि (पुराणानि) वेदादीनि शास्त्राणि अष्टादशपुराणानि वा मुखे यस्य स इत्यर्थः । परमेश्वरस्य सर्वशास्त्रवक्तृत्वं च प्रसिद्धमेव । अनवानि वेदादिशास्त्राणि उपदेशकारित्वेन मुखतुल्यानि यस्येति वा । ईश्वरो हि लोकानां हितकाम्यया शास्त्राणि प्रणीय चतुर्विधपुरुषार्थसाधनानि प्रसिद्धिं गमयति । **राजपक्षे** तु नवायां नूतनकल्पनायां मुखं यस्येति । नवं प्रसन्नतया सुन्दरं आननं यस्येति वा । तथा च शास्त्रादिप्रदर्शकत्वादिना अभिनवकल्पनाप्रवर्णित्वेन चातिशयित्वसिद्धिः स्पष्टैव । रसारव इति । रसायां पृथिव्यां रसातलेऽपि वा आरवः शब्दो य[स्ये]त्यर्थः । पृथिव्यां वेदरूपेण नामोच्चारणरूपेण वा रसातले नागलोकादौ शिवनाम्नः बलिनिवासे विष्णुनाम्नश्च विशेषतो महान् ध्वनिर्भवति इति । रसः आरवे शब्दे यस्येति वा । **यद्वा** रसश्चासौ आरवश्च रसारवः । रसः आनन्दरूपः अरवः अशब्दः अत्र परेशस्य सर्वोपास्यतया आनन्दादिरूपतया च परमोत्कर्षः । **राजपक्षे** तु सर्वनियन्तृत्वेऽपि मधुरभाषणकारित्वेन जनानुद्वेजकतया चेति भावः । अरसारत इति । रसः आनन्दः स न यस्मिन् तदरसं मायामयं प्रपञ्चजातं तन्निर्माणार्थं इ(ई)षद्रत इत्यर्थः । **यद्वा** अरसा माया तन्निवारकत्वेन तस्यां अरत इत्यर्थः । **राजपक्षे** तु रसः अधिकलाभजन्यं सुखं तत्र यस्मिन् तादृशे अरसकार्ये अरसः विमुख इत्यर्थः । **यद्वा** रसारत इति । रसायां गङ्गायां रतः शिवः रसरूपे समुद्रे निद्रां कर्तुं अत्यन्तं रतो विष्णुः वा इत्यर्थः । **राजपक्षे** तु रसायां पृथिव्यां स्वाधिपत्यं सम्पादयितुं तां पालयितुं समृद्धिमतीं कर्तुं चरत इत्यर्थः । अनेन परमेशस्य मायानिवारकत्वादिनोत्कर्षसिद्धिः । राज्ञस्तु स्वार्थपरत्वाभावेन पृथिवीसमृद्धिकारित्वेनेति तत्त्वम् । अनृण इति । निवृत्तत्वात्

2. Pāṇinī, 3.3.113.

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न ऋणानि यस्मात् सः शिवो विष्णुः वा इत्यर्थः । शिवस्य विष्णोर्वा आराधने अनेकजन्मार्जितानां यमदण्डदुःखोपभोगादिसम्पादकत्वेन ऋणरूपाणां कर्मणां सर्वेषां वा ऋणानां निवृत्तिरिति भावः । **राजपक्षे** न ऋणं उपकारादिधारणं यस्येति । द्रव्यदानं विना वरिष्ठेन राज्ञा केनापि किञ्चिदपि कर्म न कार्यत इति । तथा च सकलानिष्टनिवर्त्तकत्वादीशस्य सर्वथा प्रत्युपकारित्वाद्राज्ञश्च उत्कर्षसिद्धिरि[ति] भावः । **यद्वा** नृणां अनृणः ईश्वरस्य सृष्टिकर्तृत्वात्तदुत्पन्नानां सर्वेषामेव तदुपकार्यत्वेन ऋणवत्तयेश्वरस्यानृण्यं इति भावः । एवं राज्ञोऽप्यूह्यम् । अत्रोत्कर्षावगतिः स्पष्टा । नृप इति अत्र नृशब्दे नपुंस्त्वाविवक्षया मनुष्यजातिमात्रमुच्यते इति । नॄन् मनुष्यान् पालयति इति शिवो विष्णुः राजा चेत्यर्थः । **यद्वा** नृणामित्यस्य नृप इत्यत्रान्वयः । तथा च नृणां पुरुषाणां नृपः अधिपतिः आश्रय इत्यर्थः । अत एव नारायणनाम्नः नराणां समूहो नारं नारस्य अयनं आश्रयो नारायण इति विवरणं प्रसिद्धम् । अनृतापलापतापरः इति । अनृतं माया अपलापशब्दो मिथ्यावाची । तथा च ज्ञानोपदेष्टृत्वेन मायायाः सद्वस्त्व[प]लापरूपता असत्यतास्तीति अभिव्यक्तिपरः शिवो विष्णुश्चेत्यर्थः । **राजपक्षे** तु अनृतस्य असत्यस्य अपलापतायां असत्यतायां अनुरक्त इत्यर्थः । असत्यप्रवृत्तिः निराकर्तुमस्य शीलमिति भावः । **यद्वा** नृणामित्यस्य अनृतेत्यत्रान्वयः । तथा च सर्वेषां मनुष्याणाम् यदनृतं तस्यानृतत्वं सम्पादयितुं प्रवृत्त इत्यर्थः । अनेनापि सर्वानिष्टाश्रयमायानृतनिवर्तकतयातिशयः । परातिभीतिद इति । परान्मृत्योरतिभीतिं बद्धेभ्यो ददातीति । **यद्वा** परेषां प्रतिपक्षीयाणां राक्षसादीनां अतिभीतिं ददातीति । **यद्वा** परः सन्नतिभीतिदः स्तुत्यस्य सर्वेभ्यः परत्वं च शास्त्रप्रसिद्धं भीतिं अतिक्रान्ता अतिभीतिः मुक्तिदः तां ददाति इति । **यद्वा** परा यातिभीतिः सायुज्यात्मका परमा मुक्तिस्तं(स्तां) ददातीति । परेभ्यः कामक्रोधादिभ्यः या चित्तवतां अतिभीतिः तां खण्डयतीति वा । **राजपक्षे** तु परेभ्यः शत्रुभ्यः अतिभीतिं ददातीति । **यद्वा** परेभ्यः सम्प्राप्ताया दुर्बलायाः प्रजायाः अतिभीतिस्तां द्यति खण्डयतीति वा । अनेनापि सर्वसंरक्षकत्वादिना समुत्कर्षः सिद्ध्यति । कौ पृथिव्यां अतिभातीति अत्युत्कर्षेण प्रकाशत इत्यर्थः । ईशस्य सर्वत्र भानेऽपि पृथिव्याः कर्मभूमित्वेन सर्वदा तत्र तस्य सान्निध्यमिति भावः । अत्र पुरुषार्थसाधनयोः लक्ष्मीविद्ययोः साधनाकाङ्क्षायां ईश्वरमूर्तिविभूतीनां सर्वोत्कर्षेण स्तवनात्तदाराधनसाधनत्वलाभ इति तात्पर्यपर्यवसानम् ॥ २ ॥

अधुना पुरुषार्थसाधननिर्णये जाते तदनुष्ठानेन तत्सिद्धिदशायां सिद्धिं सर्वोत्कर्षं पूर्वावस्थाप्रकर्षेण सह वर्णयितुं **गालिशाबन्धं** समापयन् बहिर्भूतं लताबन्धमाह ।

तप्ताप्राप्तातिकष्टं कविरुचिलु यया माययामोदसादं
सर्वान्गर्वान्निहत्याहतिमपि महितव्रातभावोपबोधैः ।
पापापायान्ययौ यत्प्रजवजपविधौ विद्रुवल्लीवदाहे
धीहेला साधु सा मे रसरतिसरसत्रालिहालिद्रुशक्यान् ॥ ३ ॥

तप्ताप्राप्तेति । अत्र मे धीहेला यया मायया तप्तासती सर्वान् गर्वान्निहत्य आहतिमपि च निहत्य अतिकष्टं प्राप्ता । सा माया प्रजवजपविधौ महितव्रातभावोपरोधैः पापापायान् ययौ यत्तत्साधु इत्यन्वयः । धीहेलेति धियः बुद्धेः हेला विलासः क्रीडनं स्फूर्तिः शास्त्रतत्त्वार्थदर्शिनी बु[द्धि]रिति यावत् । माययेति एतद्बन्धरचनायाः श्रेयःसाधनस्य च विचारइत्यर्थः । तप्तेति तापं अनवस्थितत्वं चाञ्चल्यं प्राप्तवतीत्यर्थः । अत एव कष्टं दुःखं व्यामोहं वा प्राप्ता । ननु कार्यमात्रस्य सत्त्वरजस्तमोमयत्वादेकविषयकवृत्ते विषयान्तरानवगाहित्वाच्च दुःखव्यामोहयोर्नान्तरीयकत्वमेव इत्यतस्तद्विशिनष्टि कविरुचिल्विति । कवीनां रुचिं प्रीतिं लुनातीति । विदुषामपि एतादृशबन्धरचनायाः श्रेयःसम्पादनस्य च अतिशयितकष्टसाध्यतया तत्र प्रवृत्तिसम्पादकप्रीतेरनुद्भव इति यावत् । अत्र च स्वकष्टस्य परकीयानुभवावेद्यतायामपि

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कष्टाधायके परकीयरुचिविच्छेदवर्णनादसङ्गतिरलङ्कारः । उक्तं हि - **"विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसङ्गतिरिति ।"**[3] तथा चासङ्गत्यालङ्कारेण सर्वत्र कष्टस्य सूक्ष्मतयान्यैरज्ञानेऽपि प्रकृते परेषां तज्ज्ञाननिबन्धनात् तन्महत्त्वावगतिरिति भावः । कष्टस्य तन्महत्त्वस्य चावधिं वक्तुं पुनः तद्विशिनष्टि आमोदसादमिति । मोद आनन्दः तस्य सादः असत्त्वं तथा चानन्दासत्त्वपर्यन्तमिति अर्थः । एवं च एतद्बन्धरचनायाः श्रेयःसम्पादनस्य च सिद्ध्या समुत्पन्नमानन्दं मर्यादीकृत्येति भावः । **यद्वा आमोदमित्यत्र अकारप्रश्लेपमूलकेन** श्लेषेण दुःखानन्दयोः सहोक्त्या तद्विवरणपर्यन्तमित्यर्थः । एवं च सुखदुःखविस्मरणकारित्वयोग्यं कष्टमहत्त्वमिति भावः । ननु कष्टातिशयेन सुखदुःखस्मृतिलोपे मूर्च्छापर्यवसानात् तदुत्तरबन्धरचनायाः श्रेयःसम्पादनस्य चानुपपत्तिरित्यत आह । सर्वान् गर्वान्निहत्याहतिमपीति । सर्वान् गर्वान् आहतिमपि च निहत्येत्यन्वयः । गर्वान् वरिष्ठत्वाद्यभिमानान् आहतिं अपकृष्टत्वकार्पण्यादि निहत्य परित्यज्य तथा च उत्कृष्टत्वापकृष्टत्वाभिमानादिकं परित्यज्येत्यर्थः । एवं च सुखदुःखमूलस्योत्कृष्टापकृष्टत्वाभिमानादेः परित्यागेन सुखदुःखाननुभूतिरिति न मूर्च्छावस्थापर्यवसानप्रयुक्तकर्तव्यानुपपत्तिरिति भावः । कष्टप्राप्तौ कारणं प्रदर्शयन् दृष्टान्तमाह विद्रुवल्लीवदाह इति । निदाघदाहे आश्रयद्रुमरहिता वल्लीवेत्यर्थः । तथा च वल्ल्याः वृक्षरूपाश्रयालाभेनैव प्रकृते योग्यस्तुत्या प्रतिमानेन कष्टप्राप्तिर्नाशक्येति भावः । वल्लीधीहेलयोः सर्वविशेषणसमर्थनं सुधीभिरूहनीयम् ।

ननु कथं तर्हि पापापायप्राप्तिरिति अत आह । महितव्रातभावोपबोधैरिति महिताः पूज्याः गुरवस्तेषां व्राताः समूहाः तत्कृतैः सद्वस्त्ववबोधैरित्यर्थः । गुरुसमूहाशयबोधैरिति वा । प्रजवजपविधाविति । झटिति श्रेयःसम्पादकत्वेन प्रकृष्टो वेगो यस्य तादृशो जपः स्तुतिस्तस्य विधौ अनुष्ठाने इत्यर्थः । अत्र जपस्य प्रकृष्टगतिमत्त्वोक्त्या विधौ अनुष्ठाने इत्यर्थः । अत्र जपस्य प्रकृष्टगतिमत्त्वोक्त्या सर्वधर्म(र्मो)त्तमत्त्वं ईशस्तुतिरूपत्वं चाविष्कृतं सर्वान् गर्वान्निहत्येत्यादेरत्राप्यन्वयः । गुरुकृतसद्वस्त्ववबोधैः उत्कृष्टापकृष्टत्वाभिमानादिकं परित्यज्येत्यर्थः । पापापायानिति अनेकजन्मार्जितानां पापानां दुष्कर्मणां पापसाधनानां अविद्यास्मितारागद्वेषाभिनिवेशानां वा अपायान् अनेकविधान् नाशानित्यर्थः । प्रजवजपविधाविति । निमित्तसप्तम्येशस्तुतिनिमित्तका सर्वपापनिर्मुक्तिरिति भावः । **यद्वा** पापं अपगमयन्ति ते पापापायाः ईश्वरमूर्तिविभूतयः तान् यद्वा प्रजवजपविधाविति विषयसप्तम्या स्तुतिविषयैतानि [आ]श्रितवती इत्यर्थः । **यद्वा** पापं स्वत एवापायरूपं ध्वंसरूपं येभ्यस्तानिति वा । अनेन सर्वानर्थनिवृत्तिरुक्ता । पापापायेभ्यः सर्वेष्टप्राप्तिं ज्ञापयितुं तान्विशिनष्टि । रसरतिसरसत्रालिहा-लिद्रुशक्यान् इति । रसो विषयोपभोगाधीनः प्रमोदस्तस्य रतिं प्रीतिं सरन्ति गच्छन्ति । सर्वदा आश्रयन्ते ये सत्रालिहाः सत्रभोक्तारो देवास्ते यज्ञनिष्पन्नहविरादिभोक्तृत्वेन अलय इव यस्मिन्प्रपञ्चवृक्षे तत्र शक्याः समर्था इत्यर्थः । **यद्वा** रसो ग्रन्थरचनाचमत्कारः तद्रतिसराः अत एव सत्रालिहां देवानां या आलयः पङ्क्तयः कल्पितेष्टदातृतत्सम्बन्धिद्रुनिर्माणे तादृशद्रुवत् सर्वेष्टदाने वा शक्तिमन्तः इत्यर्थः । अत्र पापापायप्राप्त्या सर्वेष्टसिद्धिराविष्कृता कर्तृपरतन्त्रकरणेन कार्यसाधने कर्तुरेव तदिति धियोऽपि पापापायप्राप्तिरर्थसिद्धा । पापापायप्राप्त्या सर्वेष्टप्राप्त्यनिष्टपरिहारस्याव्यभिचारेण सिद्धतया कृतकृत्यतां प्रदर्शयितुं बन्धव्यापारं समापयन् तामभिनन्दति तत्साध्विति । आरम्भानां फलप्राप्तिपर्यन्तत्वादिति भावः ।

एतद्बन्धस्य तद्घटकबन्धत्रयस्य चाक्षरविन्यासप्रकारस्तु बन्धरचनाधुरीणैरवगन्तव्यः ।

इति श्रोत्रियोपनामकगोविन्दस्य देवोपनामबालकृष्णस्य च साहाय्येन राजवडोपनामककृष्णविरचितं गालिशाबन्धव्याख्यानं साधु समाप्तम्[4]

3. **कुवलयानन्द** - अप्पयदीक्षित ८५/८६

4. Here, after saying - **अथ मूलश्लोकाः लिख्यन्ते,** the author gives three *Ślokas,* but, in this text, they are given before their *Vyākhyānas* for the convenience of readers.

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METHODOLOGY OF LEARNING AND RESEARCH WITH SPECIAL REFERENCE TO INDIAN ATTITUDE TOWARDS KNOWLEDGE

C. SREEKUMARAN*

The *Chāndogya Upaniṣad* describes a dialogue between the two great sages Nārada and Sanatkumāra.[1] Nārada approached Sanatkumāra and said, "Teach me, Sir." Sanatkumāra replied, "Please tell me what you know; afterwards I shall tell you what is beyond." Nārada said, "I know the *Ṛgveda*, the *Yajurveda*, the *Sāmaveda*, the *Atharvaveda*, history and mythology; grammar, rules for the sacrifices for the ancestors, the science of numbers, the science of portents, the science of time, logic, ethics, etymology, the science of snake-charming and the fine arts..... I do not know the Self. I have heard from men like you that he who knows the Self overcomes grief. Sir do help me over this grief of mine."

This conversation takes us directly into the Indian concept of knowledge. Here Nārada wants Sanatkumāra to advise him with a method of gaining the supreme knowledge of the Self or *Ātmabodha*. Here the disciple Nārada is tested before the knowledge is imparted. In ancient India the knowledge was imparted only to a deserving one. The qualifications for the study of spiritual knowledge, for example Vedānta are defined as follows :[2]

"*Adhikārī tu..........*"

The competent student who by studying in accordance with the prescribed method (including the observation of *Brahmacarya*) the Vedas and Vedāṅgas should have obtained a general comprehension of the entire Vedas. He should avoid *Kāmya* and *Niṣiddha* acts, but should perform *Nitya* and *Naimittikas*. He should be pure by penance and devotion.

Here Brahman is taken as *Nitya* and all other objects as *Anitya*. Again accordingly the terms *Vidyā, Avidyā* or *Jñāna, Vijñāna* or *Parāvidyā, Aparāvidyā* etc. became significant.

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1. Swami, Nikhilananda, *Introduction to Ātmabodhaḥ of Śrī Śaṅkarācārya,* Sri Rama Krishna Math, Madras, 1978, pp.4,5.
2. Swami Nikhilananda, *Vedāntasāra of Sadānanda,* Advaita Ashrama, Mayavati, Madras, 1974, pp.3,4.

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In *Gurukulas*, knowledge was imparted from one man to another by oral tradition and so was called *Mukhasthā-vidyā*. The Vedas were preserved with all strictness of pronunciation to this day through this method. Swami Vivekananda commends South India for preserving Vedas in this manner. He says, "The South has been the repository of Vedic learning."

Again in the *Gurukula* system of learning, doubts were cleared directly from the teachers, through discussions with the other students etc. There is a famous *śloka* :

"Ācāryāt pādaṁ ādatte
Pādaṁ śiṣyaḥ svamedhayā
Pādaṁ sabrahmacāribhyaḥ
Pādaṁ kālakrameṇa ca"

The qualities like *Kṣamā, Śraddhā, Vinaya* etc. were developed. Education has also the name *Vinayādhānam* in ancient India.

The word *Śāstra* was not used in ancient India exactly as is used in the modern sciences. The term *Śāstra* was used to denote any branch of knowledge that was treated on a scientific basis. Eg.: In the citation mentioned above, we find Nārada mentioning about the science of snake-charming. (Here science is only the translation of the word *vijñāna*). Formerly, the word included 18 branches of knowledge. That is the following 14 branches of knowledge or *vidyā* :[3].

Aṅgāni ṣaḍ vedāni catvāro mīmāṁsānyāyavistaraḥ
Purāṇam dharmaśāstram ca vidya hyetāścaturdaśa

along with the 4 Upavedas called *Gāndharva Veda, Āyurveda, Dhanurveda* and *Arthaśāstra.* Later the meaning was extended to any scientific study.

Before we look into the methodology of research, it will be interesting to see the means of knowledge that existed in ancient India.

In India the human life was supposed to be based on four objectives or *Puruṣārthas* - *Dharma, Artha, Kāma* and *Mokṣa. Mokṣa* was considered as the *Paramapuruṣārtha* and was given high importance. The famous lines in *Mahābhārata* project the significance of *Dharma:*

"Jānāmi dharmam na ca me pravṛttiḥ
jānāmyadharmam na ca me nivṛttiḥ"

3. See : Iyer T.K. Ramachandra, *A Short History of Sanskrit Literature,* R.S. Vadhyar and Sons, Palakkad, 1984, p.151.

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We usually say *"Rāmavad bhavitavyam na rāvaṇavat."* since Rāma lived on *Dharma*. Again in a *Dharmayuddha*, it was believed that the winner gets the land and the looser after death gets heaven.

Arthaśāstra, emphasizing the aspect of *Artha*, can be taken as the science of Politics and Administration. In this book, we find that *Ānvīkṣikī, Trayī, Vārtā* and *Daṇḍanītiḥ* are taken as the *vidyās*. Here *Ānvīkṣikī* means *Sāṅkhya, Yoga* and *Lokāyata; Trayī* means the three Vedas *Ṛg, Yajus*, and *Sāma; Vārtā* includes *Kṛṣiḥ* and *Daṇḍanītiḥ* includes the policies of administration.[4] The various duties of the different *varṇas* namely *Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra* are seen mentioned. Correspondingly the knowledge to be acquired too was slightly different for each *varṇa*.

The *Paramapuruṣārtha* was *Mokṣa* or salvation according to almost all schools of thought. But they have different views regarding the concept of *Mokṣa*. Eg:- The *Sāṅkhya* School of thought believed that *Vyaktāvyaktajña Vijñāna* is essential for *Mokṣa* (Ref. *Sāṅkhyakārikā* of Īśvarakṛṣṇa). To the other schools like Vedānta, this was not the view.[5]

It will be interesting to look at the various means of acquiring knowledge in the six systems of Indian philosophy. The book *Mānameyodaya* as the name suggests is divided into two portions *Māna* and *Meya* i.e., means of valid knowledge and objects of valid knowledge. The *Pramāṇas* or means of knowledge accepted are different for different schools.[6]

Cārvākas	Buddhists	Sāṅkhya	Naiyāyikas
1. Perception	1 Perception	1. Perception	1. Perception (*Pratyakṣa*)
	2 Inference	2. Inference	2. Inference (*Anumāna*)
		3. Authority	3. Authority (*Śabda*)
			4. Analogy (*Upamāna*)

4. Krishnavariyar N.V., *Koutilyante Arthaśāstram*, Kerala Sahitya Academi, Trichur, 1988, p.33.
5. See Krishna Variyar A.G., *The Concept of Mukti in Advaita Vedānta*, University of Madras, 1981.
6. *Mānameyodaya of Nārāyaṇa*, The Adyar Library and Research Centre, Madras, 1975.

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There is a famous *śloka* on this :-[7]

"*Cārvākāstāvadekam..........*"

The *Cārvāka* Philosophy, the philosophy based on materialism that existed in India, believed only on *Pratyakṣa Pramāṇa.* Details of these *Pramāṇas* are not attempted here.

Śabda was a *pramāṇa* accepted by many schools of thought. It was that knowledge taken as granted being the opinion of the seers of truth. We also have the view :-

"*Na anṛṣiḥ kaviḥ*"

(one who is not a seer of truth is not a poet). We find in these concepts a respectful attitude towards the great seers. These may seem to inhibit our rational thinking to some extent, like many of the supernatural concepts of Gods, deifications and glorifications of objects especially existing in religion and mythology.

Nārada's *Bhaktisūtra* refers to *Śravaṇam, Kīrtanam, Smaraṇam, Pādasevanam, Arcanam, Vandanam, Dāsyam, Sakhyam, Ātmanivedanam* as the *lakṣaṇas* of *bhakti.* Swami Siddhinathananda takes those as *Navavidhasādhana* or the nine methods towards realisation of the desired aim.[8]

In *Nyāya-Vaiśeṣika* philosophy *Śravaṇam, Mananam* and *Nididhyāsanam* are found mentioned. They represent formal study, reflections on meditation and these are supposed to lead to direct experience of truth.[9]

We will be astonished to see the description of a particular method for getting various types of knowledge in the *Yogasūtras* of Patañjali. E.g.: By *saṁyama* (i.e. concentration, meditation and absorption) it is possible to know the past lives, of one's own mind, knowledge of the subtle, hidden, distant, motion of the stars etc.[10]

Now, in the foreword to the book *Ancient Indian Insights and Modern Science,* we can find the following opinion[11] - The conclusions of ancient seers in India through

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7. See Iyer Ramachandra, T.K., *op.cit.*, p.185.
8. Swami Siddhinathananda, comm. to *Nāradabhaktisūtra,* Shri Ramakrishna Ashram, Trichur, 1976, p.47.
9. Hiriyanna, M., *Outlines of Indian History,* Black & Son Pub., 1932, p.265.
10. Swami Prabhavananda, *Pātañjala Yoga Sūtras,* Shri Ramakrishna Math, Madras, 1994, pp.130-35.
11. Bhide V.G., Foreword to *Ancient Indian Insights and Modern Sciences* of Kalpana M. Paranjape, Bhandarkar Oriental Research Institute, Pune, 1996, p.xi.

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meditation and practice of *Yoga* are in general in harmony with the conclusions arrived at by the modern scientists through their scientific method. The modern science has employed experiments, analysis of these experiments, generalisations from this analysis, further experiments to confirm the predictions made on the basis of the generalisations and so referred to as the scientific method for arriving at satisfactory answers to some of the basic questions. Can this view about *Guḍhī Pāḍavā* by V.G. Bhide be completely accepted ?

We can find from the following descriptions that Indians were in the habit of doing experiments and were not coming to conclusions by intuition alone.

In the *Brahmāṇḍapurāṇa* (24-151, 152) we find the *śloka* that runs as follows :-

Āgamādanumānācca	-	By tradition, inference
Pratyakṣādupapattibhiḥ	-	Direct Cognition by sense-organs and by proof
Parīkṣya nipuṇam buddhyā	-	Testing all these methods well intellectually
Śraddhātavyam vipaścitā	-	Scholars should give attention to this.
Cakṣuḥ śāstram jalam lekhyaṁ	-	Eye Science, water, graphs for expert
Gaṇitaṁ buddhivittamāḥ	-	Mathematical calculations
Pañcaite hetavo viprāḥ	-	These were the 5 methods
Jyotirgaṇavicintane	-	used by the learned

Again in the *Aryabhaṭṭīyaṁ* (4, 22) we find[12]

Kāṣṭhamayaṁ samavṛttam	-	wooden and spherical
Samantataḥ samaguruṁ laghugolam	-	Uniformly thick on all sides
Pāradatailajalauṣṭam	-	By using *Rasa* (mercury), oil, water etc.
Bhramaye svadhiyā ca kālasamam	-	Planned according to time (rotation of this sphere was made similar to the rotation of the earth)

Rational thinking was given importance in India from ancient times itself. We find the story of Śvetaketu in Upanishadic literature (*Chāndogya* 6, 11, 1) :

"*Asya somya mahato vṛkṣasya yo mūle abhyahanyāt jīvan sravet......*"

12. Gopalakrishnan. M., *Āryabhaṭṭīyam* (4,22), Swadeshi. Sasthraprasthanam, Kerala, p.44.

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Here Śvetaketu is being directed to do experiments. Later he is found to do many of the experiments (*Chāndogya* 6, 13, 1) :

"*lavaṇametad udake......*"

The great poet Kālidāsa says in *Mālavikāgnimitram* :-

"Purāṇamityeva na sādhu sarvam
na cāpi kāvyam navamityavadyam"

This view is equally applicable to all fields of knowledge whether it be sciences or social science or linguistics.

We find Indian philosophical treatises as those of Śrī Śaṅkara, wherein the arguments of the opponents are quoted first as *Pūrvapakṣa* before Śaṅkara puts forward his own arguments rationally. The view *'Vāde vāde jāyate tattvabodhaḥ'* was widely accepted.

The Pāṇinian *sūtras,* no doubt, represent the mathematical precision and rational attitude of India of that period.

A typical type of Indian Syllogism is found in the *Nyāya-Vaiśeṣika* theory :

1. Yonder mountain has fire
2. For it has smoke
3. Whatever has smoke has fire
4. Yonder mountain has smoke such as invariably accompanied by fire.
5. Therefore yonder mountain has fire. M.Hiriyanna observes that this process is not purely deductive[13] but inductive. This method is comparable with the modern experimental methods in science in which is written aim of experiment first and at last the conclusion that is arrived at.

There is a serious charge against Indian mathematics in general and geometry in particular. In Indian mathematical texts or commentaries proofs and derivatives are not attempted for. Dr. T.A. Sarasvathi Amma has remarked, "As in *Āyurveda,* the great teachers were content to provide manuals for easy reference in writing while the explanation and rationals were left to oral instruction." She adds "The Indian's aim was not to build up edifice of geometry in a few self-evident axioms, but to convince the intelligent student of the validity of the theorem, so that visual demonstration was quite an accepted form of proof......."[14] Other important developments in Indian mathematics are also the outcome of the religious needs.

13. Hiriyanna. M., *op.cit.,* p.156.
14. Dr.Sarasvathi Amma.T.A., *Geometry in Ancient and Medieval India,* Motilal Banarssidass, 1972, pp.1-4.

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Sir William Hunter says about *Āyurveda,* "The *Materia Medica* of the Hindus embraces a vast collection of drugs belonging to the mineral, vegetable, and animal kingdoms, many of which have now been adopted by European physicians."[15]

We had a rich heritage in Mathematics.[16] Our contributions to astrology, astronomy, architecture, music etc. are all commendable.

But now one of the main questions is why we do not know the personal details of many of our popular poets like Kālidāsa. Kālidāsa was both famous and unknown, it is said - famous for his literature and unknown for his personal details including his date - why ?

In this context I would like to give an example of a great Ayurvedic physician of Kerala famous as Maṇṇūr Nambissan, who lived at Maṇṇūr near Feroke in Kozhikode district. He never wrote his name or the name of the patient anywhere on the prescriptions given to the patients. He told that the prescription was taken from ancient texts. So he is not the originator of that treatment. Hence his name is irrelevant to be written on the prescription. Similarly it is prescribed for a particular problem of health and not only applicable to a particular patient. So the name of the patient too is irrelevant to be written on the prescription.

Perhaps this may help us in understanding the Indian attitude. Kālidāsa has taken his themes of *Raghuvaṁśa* and *Śākuntala* from *Rāmāyaṇa* and *Mahābhārata* respectively.

There are also declarations of poets in most of the books that they are not the originators of the concerned knowledge. For example:-

1. In *Sūryasiddhānta* (1; 8)

   "Śruṇuṣvaikamanāḥ pūrvam yaduktam jñānamuttamam ।
   yuge yuge maharṣīṇām svayameva vivasvatā" ॥

2. In *Bṛhatsaṁhitā* of Varāhamihira (1, 2)

   "Ābrahmādivinisśrutamālokya granthavistaram kramaśaḥ....."

3. Regarding *jñāna-yoga*, the following *śloka* is found in the *Bhagavadgītā* (4, 1) :

   "Imam vivasvate yogam proktavānahamavyayam । *vivasvān manave prāha....."*

15. Quoted by Justice Shri Tek Chand, *Bhāratīya Vidyā* (Vol. 36,37), Bharatiya Vidya Bhavan, 1976-77, p.243.
16. See Krishnan Nambudiri C., *Bhāratīya Śāstra Cintā Pustakam 1 (Gaṇitam)*, Arshaprakasam, Kozhikode, 1998.

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4. In *Rasaratna-samuccaya* (1, 28) we find :

"*Yaśca nindati sutendraṁ śambhoṣtejaḥ parātparam* I
Saḥ patennarake loke yāvatkalpavikalpanam" II

(This may be a precaution, suggesting that any misdoing with mercury may create hell on earth itself.)

Indian poets were humble and simple in their outlook. They were not interested in projecting their identity. Perhaps they were trying to reduce egoism to the maximum extent. Again, *Mahābhārata* or *Arthaśāstra* can be taken as historically important. But in India chronological history is not found emphasised. Indians were more interested in matters having eternal appeal beyond time and space factors; less interested in details like when and where. Practical, aesthetic and eternal aspects, values, morality etc. were given more importance.

So a new methodology has to evolve harmonising western and eastern methods. All these ideas regarding the methods of learning and research with special reference to Indian attitude towards knowledge, I hope, are to be taken into account before a new methodology most applicable to India is evolved. I feel that knowledge in the real sense does not stand separate and so is interdisciplinary. The researcher should be proficient in modern techniques of research like planning the thesis, formats, methods of using quotations, footnotes, tables, figures, referencing etc.

Let us hope that a new methodology in Indian context will evolve in due course, so that any seeker of knowledge whether he be a scientist, historian or linguist will be benefited by it.

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PRINCIPAL J.R. GHARPURE'S CONTRIBUTION TO THE DOMAIN OF DHARMA-ŚĀSTRA

S.G. MOGHE*

The probable period of Shri Jagannatha Raghunatha Gharpure is regarded as 1870 to 1962 A.D. He was the Principal of the Law College, Poona. He also practised law in the Court for many years. In this paper, therefore, an attempt is made to determine the nature of his contribution. In doing this, care is also taken to show how his work proved to be a tool for the works of later scholars on *Dharma-Śāstra.*

Before determining the nature of his contribution, it becomes absolutely necessary to know the circumstances in which he worked. It was beginning of the British regime. In the Courts, naturally the importance was given to the Sanskrit texts on *Dharma-Śāstra* by scholars such as Vijñāneśvara, Devaṇṇabhaṭṭa, Viśveśvarabhaṭṭa, Bālaṁbhaṭṭa Pāyaguṇḍe and others. The judges during the British regime were quite innocent of the knowledge of the *Dharma-Śāstra* texts and their translation. This need of the judges and the then practising lawyers was fulfilled by the scholars like V.N. Mandalik, P.V. Kane, J.R. Gharpure and others. Gharpure brought out the critical editions of the old *Dharma-Śāstra* texts and also introduced English translation of the texts with the addition of the case-law and also delivered memorial lectures in the University of Bombay and Lucknow and rendered good services to the cause of the ancient and medieval Hindu-law.

Bālaṁbhaṭṭa Pāyaguṇḍe has written an exhaustive commentary on the *Mitākṣarā of Vijñāneśvara* on the *Yājñavalkya Smṛti.* Gharpure brought out the critical edition of three parts of the *Bālaṁbhaṭṭī-* known as *Ācāra, Vyavahāra* and the *Prāyaścitta Adhyāyas.* These three parts, he published under the *Hindu Law Text Series* as Nos.5,6 and 8. For the preparation of these editions, he utilised five manuscripts and these three parts together constitute pages 1275. He wrote a very lengthy introduction for the *Ācāra Adhyāya* covering 37 pages. Further, at the end of each volume, he added the index of the works quoted and also the *Mīmāṁsā* principles utilised in these works. Kane informs us that Gharpure has also translated the *Vyavahāra* portion of the *Bālaṁbhaṭṭī* into English. It must be stated here that this material of Bālaṁbhaṭṭa supplied by Gharpure proved to be very useful to Kane in his *History of Dharma-Śāstra* not only for - contributing a chapter on Bālaṁbhaṭṭa but he also consulted these parts time and again and remarks that this work has given a wider

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interpretation of the *Mitākṣarā of Vijñaneśvara.*

He further edited in the *Hindu Law Text Series* No.28, the *Dvaita-Nirṇaya of Śaṅkarabhaṭṭa.* When Kane wrote an article on the *'Dvaita Nirṇaya'* for the *Annals of the Bhandarkar Oriental Research Institute,* Vol. III pp.67-72 for 1921, he utilised a single manuscript from the Deccan College Collection of Manuscripts No.109 for 1895-1902. Later on Gharpure published the *Dvaita Nirṇaya of Śaṅkarabhaṭṭa* with the help of 8 manuscripts borrowed from the different quarters of India and also noted the various readings in the foot-notes. In passing, it may be noted that this edition of Gharpure is utilised by the writer of this note for an article on 'Nīlakaṇṭha's indebtedness to Śaṅkarabhaṭṭa', contributed to the *Journal of the University of Bombay* Nos.80-81 for 1975-76-pp.37-47. The novel point of this edition is that Gharpure has written an excellent introduction to this work in Sanskrit. He has also reproduced here the complete pedigree of the family of Bhaṭṭa from the edition of the *Vyavahāra-Mayūkha* brought out by V-N. Mandalik. Kane elsewhere points out that this information is not reliable and states the grounds for the same.

Gharpure also took interest in bringing out the critical edition of the *Dīpakalikā of Śūlapāṇi,* a commentary on the *Yājñavalkya-Smṛti.* This book is published under the *Hindu Law Text Series* as No.29, in the year 1939. Here the text covers printed pages 1-110 and the index at the end covers pages 111-120. It may be mentioned here that Gharpure borrowed a copy of the manuscript from the India Office and the other copy of the manuscript, he borrowed from the collection of the manuscripts of Mandalik in the Fergusson College. It is further clear that Mandalik borrowed the copy of this manuscript from the collection of Sadashiv Bhataji of Indore and Dhondo Shamrao Garuda copied it for him in *Śaka* 1801. Gharpure has placed Śūlapāṇi in the latter part of the 14th century and the former part of the 15th century A.D. Kane held in his *History Of Dharma-Śāstra* Vol.I/II, that Śūlapāṇi flourished between 1365 and 1445 A.D. The writer of this note has utilised this edition of Śūlapāṇi's commentary for a paper[1] contributed to the *Journal of the Oriental Institute,* Tirupati, particularly from the *Mīmāṁsā* angle.

Gharpure further published the *Bhāṣya* of Medhātithi on the *Manu-Smṛti,* under the *Hindu-Law-Text Series* as No.9 in the year 1920. For this edition, he utilised seven manuscripts and gave the text covering pages 1-938 and the index of the authors and quotations covers pp-101-117. This work just comes to printed 1091 pages. Medhātithi's *Bhāṣya* is further translated into English by MM. Dr. Ganganath Jha in several volumes. It may be noted here that the copies of these translations are available in the library of the University of Bombay and Khalsa College, Bombay. I am happy to mention here that I have

1. Moghe S.G., 'Śūlapāṇi - as the Interpreter of the *Yājñavalkya-Smṛti*' in *Journal of Oriental Institute,* Tirupati Vol. XVII Parts 1 and 2, 1974, pp.113-121.

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contributed a paper[2] on 'Medhātithi's contribution to *Aṇuvāda'* and published this paper in the book *'Studies in Applied Pūrva-Mīmāṁsā'* published by Ajanta Books International, Delhi in 1997. Mr. A.R.Joshi has written a thesis for the Ph.D. Degree in the year 1983 on the problem 'Mīmāṁsā in Medhātithi' under the guidance of Dr. S.G.Moghe and is preserved in the library of the University of Bombay. Mr. J.H. Dave also published the *Bhāṣya* of Medhātithi on the *Manu-Smṛti* in the nine commentaries on the *Manu-Smṛti* in seven volumes. Kane utilised Gharpure's edition of Medhātithi's *Bhāṣya* on the *Manu-Smṛti* for his purpose.

Gharpure deserves credit for publishing the *Smṛticandrikā of Devaṇṇabhaṭṭa* under the *Hindu Law Text Series* No.11 in the year 1918. Here, he has published four *Kāṇḍas* known as *Ācāra, Vyavahāra, Saṁskāra,* and *Śrāddha.* Here, the text including the index of the authors covers 918 printed pages. It may be noted here that *Āśauca Kāṇḍa of the Smṛticandrikā* is not published by Gharpure. But the University of Mysore published this *Āśauca Kāṇḍa* in the year 1921. Kane utilised Gharpure's edition of the *Smṛticandrikā* for other *Kāṇḍas* and for the *Āśauca Kāṇḍa,* he relied on the Mysore edition. In passing, it may be noted that the writer of this note utilised the edition of Gharpure for discussing[3] the popular and the *Mīmāṁsā* maxims in the *Journal of the University of Kerala.*

Gharpure developed his interest in the book *'A General Introduction to the Yājñavalkya-Smṛti and the Mitākṣarā'* under the *Hindu Law Text Series* No.29 and published it in the year 1944. This scholarly introduction covers 190 pages and this is followed by the *Sāpiṇḍya by Nāgojibhaṭṭa* and *Sāpiṇḍya-Nirnaya-Dīpikā by Śrīdharabhaṭṭa.* This work covers 68 pages. For writing this section he has also utilised the other extracts from the works of *Madanapārijāta, Smṛticandrikā, Saṁskāra Mayūkha, Nirṇaya-Sindhu, Dharma-Sindhu, Mitākṣarā,* and the commentary of Bālaṁbhaṭṭa on the *Mitākṣarā, Dāyabhāga of Jīmūtavāhana, Dattaka-Mīmāṁsā by Nandapaṇḍita, Dattaka-Candrikā by Raghumaṇi* and *Dvaita-Nirṇaya by Śaṅkarabhaṭṭa.* In this part, there is also a general note on the *Sāpiṇḍya* in English. This note is important and consists of the remarks and also the discussions

2. Moghe S.G., *Studies in Applied Pūrva-Mīmāṁsā,* Published by Ajanta Books International - Delhi-1998, pp.42-48.
3. Moghe S.G.,
   1. 'The Use of the *Mīmāṁsa* Maxims in the *Smṛti-Candrikā of Devaṇṇabhaṭṭa'- Journal of the Oriental Institute and Manuscripts Library,* Kerala Vol.XVIII No.4.
   2. 'The Use of the *Mīmāṁsā* maxims in the *Smṛticandrikā of Devaṇṇabhaṭṭa'- Ibid,* Vol.XIX Part II.pp.1-xiii.
   3. 'The Use of the *Mīmāṁsā* and Popular maxims in the *Smṛticandrikā of Devaṇṇabhaṭṭa' Ibid,* Vol.XX Part I. pp. i-xiv.

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accompanied by the translation of the portions which are in Sanskrit and which have been incorporated in the part two. It is also worthy of note that at the end Gharpure has also added the index indicating the cases under the British Courts.

It is tragic that at the time of the revision of the first volume of the *History of Dharma-Śāstra,* Kane passed over this introduction of Gharpure in silence.

Another big digest, the publication of which is to the credit of Gharpure, is the *Smṛtimuktāphalam by Vaidyanātha Dīkṣita.* This is in six parts. It deals with *Varṇāśramadharma-Kāṇḍa, Āhnika-Kāṇḍa, Āśauca-Kāṇḍa, Śrāddha-Kāṇḍa, Kāla-Kāṇḍa* and the *Prāyaścitta-Kāṇḍa.* These six parts together constitute 944 printed pages and this is followed by the lengthy index of the works quoted in this work and this covers pages 945 to 1027. It must be mentioned here that for preparing this edition, he consulted the manuscripts of the India Office, Madras, Collection of Shri Dravid at Satpura and the copy secured by Raobahaddur Bhikaji Vyankatesha Dravid and one that is already printed at Chidambaram in the year 1908 and Kumbhakonam as noted by Kane in his *History of Dharma-Śāstra* Vol.I/II pp.1152-53. Gharpure has noted the various readings in the foot-notes. Kane takes this work as belonging to the 1600 A.D. P.K. Gode[4], however, has fixed the date of this work as 1680 A.D. The writer of this note also agrees with Gode on this point. It must be incidentally mentioned here that there is no chapter on this digest in Kane's *History of Dharma-Śāstra,* inspite of the review on Kane's work at the hands of Kuppuswāmī Śāstrī of Madras. Possibly, old age might be the reason for the omission of this work. Though it is true that Kane has not written a chapter on this digest, Kane has made ample use of this digest in his volumes of *History of Dharma-Śāstra,* as already noted by the writer of this note. In passing, it may be added that right from the year 1937 to 1940, Gharpure published the six parts of this digest.

The commentary entitled *'Subodhinī'* written by Viśveśvarabhaṭṭa on the *Mitākṣarā of Vijñāneśvara* on the *Yājñavalkya-Smṛti,* was also published by Gharpure in the years 1912-1914. This is published under the *Hindu Law Text Series* No.3. This printed edition contains 110 pages and index of two pages. Kane in his *History of Dharma-Śāstra* Vol.I/II p.799 observes that the commentary *Subodhinī* is not a word to word commentary on the *Mitākṣarā* but it is very learned and explains the important passages. Kane further informs us that this portion on the *Vyavahāra* aspect of the *Mitākṣara* is translated into English by Gharpure and the same is also translated by S.S. Setlur. The writer of this note is very happy to mention here that he wrote a learned[5] paper on *Subodhinī* for the *Journal of the Bharatiya*

4. Gode P.K., *Mīmāṁsā Prakāśa* - Vol. III pp.39-42.
5. Moghe S.G., 'A few observations of *Subodhinī of Viśveśvarabhaṭṭa* on the *Mitākṣara of Vijñāneśvara'*-*Bharatiya Vidya* Vol.XXXVIII Nos.1-4- for 1978, pp. 36-41.

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Vidya Bhavan, Bombay. Hence the importance of this work of Viśveśvarabhaṭṭa can hardly be gainsaid. In the *History of Dharma-Śāstra*, Kane mentions five works bearing the name *'Subodhinī'* which have nothing to do with the present work as such.

Gharpure's role as the translator of the three *Adhyāyas* of the *Yājñavalkya-Smṛti* with the commentaries of *Mitākṣarā*, *Vīramitrodaya* and *Dīpakalikā* is indeed very great. The translation of all these *Adhyāyas* in all, covers 2030 printed pages. All these translations are published by Gharpure under the *Hindu Law Text Series*. In passing, it may also be noted that the commentary of Vīramitrodaya and Śūlapāṇi is also utilised by the writer of this note from the point of view of *Mīmāṁsā* angle.

Gharpure also brought out the edition of the twelve *Mayūkhas* of Nīlakaṇṭha. This is a big digest and for every edition he consulted several manuscripts and noted the various readings in the foot-notes. It is further worthy of mention that Gharpure has also translated the *Vyavahāra-Mayūkha of Nīlakaṇṭha* into English. Kane states that generally he follows the translation of V.N. Mandalik. But from the point of quality, he has certainly made a good improvement upon the translation of the *Vyavahāra Mayūkha* by Mandalik. But the only deficiency in Gharpure's edition of the translation is that it has not covered the case law during the British regime.

Another significant contribution of Gharpure lies in his extension lectures. He delivered lecturers under Sir Lallubhai A. Shah Lecture Series in the year 1949 under the auspices of the University of Bombay on the problem 'Rights of widows under Hindu Law.' These lectures are also published by the University of Bombay. These lectures are now out of print.

He also brought out a book on *'Hindu Law'* which went through the fourth impression, In this book, he has revised and enlarged with a map of India indicating several territorial jurisdictions of the different schools of Hindu-Law and also added at the end the index of the *Mīmāṁsā* rules of interpretation and the doctrine of *Sāpiṇḍya*.

Gharpure's contribution to the comparative study of the Hindu-Law with Roman-Law is indeed supreme. Here he has given comparative references to the parallel provisions in the Hindu law and other systems of law. In comparison with the treatment given by Gharpure, Kane's treatment in the introduction of the *Kātyāyana-Smṛti-Sāroddhāra*, will have to be treated as very meagre.

It must be mentioned in this context that Gharpure also delivered a series of lectures in the University of Lucknow under 'Dr. Mukerjee Lecture Series No.4.'

Now I take this opportunity to bring to light some important points of the writings of

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Gharpure with a particular reference to his translation in English of the *Smṛticandrikā of Devaṇṇabhaṭṭa.* The importance of this contribution seems to have been ignored by Kane in his monumental work. Hence some important observations on his treatment will not be out of place in this place.

It should be noted that though Gharpure has rendered English rendering of the *Smṛticandrikā,* he has also supplied[6] some portion to his book from the Mysore edition of the *Smṛticandrikā* and also added the translation of the same in his English rendering. Secondly, his notes[7] on mythological personalities or the technical terms of the *Dharma-Śāstra* like *Aṇi Māṇḍavya* and *Vipra* are at once illuminating. Thirdly, in his foot-note to the translation of the *Smṛticandrikā,* he brings[8] to light the different interpretations of the *Manu-Smṛti* VIII-153. Fourthly, he cleverly notes the difference[9] between *yajña* and *satra* in his notes on the *Smṛticandrikā.* Fifthly he takes care to explain the *Mīmāṁsā* rules[10] of Interpretation and also the *Sūtras* of Pāṇini in his notes to the translation of the work. Sixthly, for the interpretation of the stanzas in the *Nārada-Smṛti,* Gharpure utilises the source[11] of the commentary of Asahāya, at some places. He also notes the difference[12] of opinion between the author of the *Smṛticandrikā* and the author of the *Mitākṣarā* and Nīlakaṇṭha. He has not failed to note the misinterpretation[13] of the passage offered by Devaṇṇabhaṭṭa. He has taken care to point out how the interpretation of a word in the Vedic source[14] is differently interpreted by Devaṇṇabhaṭṭa and Sāyaṇācārya. In his foot-notes, he has also high-lighted the court decisions[15] passed on the basis of the text of the *Smṛticandrikā of Devaṇṇabhaṭṭa.* He has also pointed out the novel view[16] of the *Smṛti-Candrika* in the interpretation of the text. He takes care to suggest better[17] reading of the stanza so as to

6. Gharpure J.R., *Smṛticandrikā,* English Translation p. 267- ft. No.1, and also p.312 ft. No.3.
7. Ibid. P.44. for *Aṇi Māṇḍavya* and p.26 for the term *Vipra* in the light of the *Atri-Saṁhitā* verses 373-384.
8. *Ibid.* P.293.
9. *Ibid.* P.355.
10. *Ibid.* P. 378, 500, 590, 25, 29 and 72.
11. *Ibid..* P. 57,94, 179, 228, 241, 322, 518 etc.
12. *Ibid.* Pp. 536, 563.
13. *Ibid.* P.546, foot-note No.4
14. *Ibid* P. 552.
15. *Ibid* - Pp.591, 600, 605, 606, 608, 609, and 612.
16. Devaṇṇabhaṭṭa rules out marriage as a *Saṁskāra*- See *Ibid* p. 576, foot note No.4
17. *Ibid* P. 81.

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improve the meaning of the text. In his foot-notes, he has given at some places, the translation of the passages as offered by Dr. Jolly. At one place, he has noted the similarities[18] between the Hindu-law and Burmese-law, and Roman-law. He has consulted a lot of authorities for this edition like the works of Medhāththi, Jīmūtavāhana, Viśveśvarabhaṭṭa, Bhāruci, Pratāparudra's *Sarasvatī Vilāsa.* One is here tempted to say that Gharpure has moved no stone unturned to make the work as best as he could and for which no praise would be too high.

In conclusion, Gharpure's contribution to the *Dharma-Śāstra* lies in his attempt at producing the critical editions of the several *Dharma-Śāstra* texts in consultation with several manuscripts, translations of the scientific texts of *Dharma-Śāstra* like *Yājñavalkya-Smṛti* with commentaries, *Smṛticandrikā, Vyavahāra* portion of the *Bālaṁbhaṭṭī* and *Subodhinī,* his independent Lecture Series at different places on the different aspects of Hindu-law, comparative study of the Hindu-law with other systems of law, his improvement upon the work of Kane on the point of *Dvaita-Nirṇaya of Śaṅkarabhaṭṭa,* his excellent Sanskrit introduction to some works and other important points brought to light by the writer of this note will have to be regarded as his enduring contribution to *Dharma-Śāstra,* particularly during the British regime. One will have to admit that he was indeed an indefatigable scholar of *Dharma-Śāstra* in the words of Dr.P.V. Kane and it is he who produced food to the judges, lawyers and scholars like Kane and others for the further studies of the *Dharma-Śāstra* texts. This fact can hardly be gainsaid in the case of Gharpure and herein lies his true greatness.

18. *Ibid.* pp.228, 241, 1 and 26, 375, 507 etc.

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त्रिपाठी बनारसी : अमूर्तदेवतातत्त्वविमर्शः
अधिकारी हरिप्रसाद : दर्शनानामास्तिकनास्तिकत्वविमर्शः
त्रिपाठी वृजकिशोर : कार्यकारणभावमीमांसा
त्रिपाठी कमलाकान्त : विधवोद्वाहमीमांसा
त्रिपाठी देवीप्रसाद : कालविवेचनम्
द्विवेदी देवीप्रसाद : बौद्धनये प्रमाणविमर्शः
उपाध्यायः ददन : श्रीनीलकण्ठदीक्षितस्य शिवलीलार्णवः

सारस्वतीसुषमा, सम्पूर्णानन्दसंस्कृतविश्वविद्यालयानुसन्धानपत्रिका, त्रैमासिकी, वाराणसी, २२१ ००२

वर्षेः ५४, अङ्कः ३-४, दिसम्बर-मार्च १९९९-२०००

मिश्रः आद्याप्रसाद : 'र' प्रत्याहारः
पाण्डेय रमाकान्त : शब्दशास्त्रीयकतिपयसिद्धान्तविमर्शः
त्रिपाठी देवन्द्रनाथ : वेदाङ्गेषु निरुक्ताङ्गवैशिष्ट्यम्
त्रिपाठी रामकिशोर : तत्त्वमसिमहावाक्यस्याखण्डार्थत्वविचारः
त्रिपाठी कमलाकान्त : शेषत्वलक्षणविचारः
द्विवेदी जानकीप्रसाद : प्राच्यभारतीयान्वेषणकथासन्देशः - ३
द्विवेदी देवीप्रसाद : बौद्धनये निर्वाणस्वरूपविमर्शः
उपाध्याय शिवजी : कालिदासस्य सन्देशः
तिवारी रामप्रताप : पर्यावरणसंरक्षणार्थं सन्देशः
मिश्रः श्यामानन्द : विश्वनाथः शब्दकाव्यतावादी वा
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उपाध्यायः ददन : काव्यस्य भूमिः
पाण्डेयः रंजनकुमार : भट्टिस्तस्य काव्यत्वञ्च

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સ્વાધ્યાય, પ્રાચ્યવિદ્યામંદિર, મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય, વડોદરા, જન્માષ્ટમી અને દીપોત્સવી અંક, વિ.સં.૨૦૫૫.

પુસ્તક ૩૬, અંક ૩-૪

બ્રહ્મચારી ઉષા : ઋગ્વેદના તૃતીય મંડળનાં સૂક્તોની ક્રમવ્યવસ્થા

જોશી પ્રજ્ઞા જે. : પુરાણોમાં વિવિધ શાસ્ત્રોનું નિરૂપણ

જોશી લાભશંકર એમ. : વાયુપુરાણમાં શૈવસંપ્રદાય

મોલિયા મનસુખ કે. : ઉપજાતિ છંદના સ્વરૂપ અંગે વિચારણા

પ્રજાપતિ શ્વેતા : રઘુદેવ કૃત 'प्रागभावविचारः'

પાઠક મીના : તક્રકલ્પ - તક્રવિધિ (બે દુર્લભ હસ્તપ્રતોનો પરિચય)

ગાંધી બી. એન. : ઈતિહાસની વિભાવના અને ઈતિહાસકારનું કર્તવ્ય

વાડેકર મુ.લા. : રામચંદ્રપંડિતકૃત ઈશોપનિષદ્રહસ્યસ્તોત્ર

કાળુસ્કર શ્વેતા : શ્રી દત્તચમ્પૂ - એક અભ્યાસ

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OBITUARY

DR. MADHUSUDAN M. PATHAK

Dr. Madhusudan M. Pathak

We, the members of the Oriental Institute, deeply mourn the sad and sudden demise of our senior colleague, Dr. Madhusudan Madhavlal Pathak, on the 21st January, 2003.

Born on 26th November, 1930 at Godhra, Dist. Panchamahal, Dr. Pathak was a versatile scholar, a good teacher, an able administrator, a veteran researcher and a prolific writer till he breathed his last.

As a student of the Dept. of Sanskrit, M.S. University, he had his B.A. and M.A. degrees in Sanskrit (Principal) and Gujarati (sub-ordinate) winning many prizes and fellowships. His Ph.D. on "*Similies in the Rāmāyāṇa*", carried out under the able guidance of the late Prof. G.H. Bhatt, was very well received by the scholars. It was published in 1968 under the M. S. University Research Series.

He started his career from V.B. Mahavidyalaya, Vidyanagar in 1957 and was a Professor of Sanskrit at Sheth P.T. Arts and Science College, Godhra, for about eight years. He was principal for five years in different Women's colleges, affiliated to the S.N.D.T. University, Bombay.

He worked in the Rāmāyaṇa Dept. of the Oriental Institute for two years as a Rāmāyaṇa Assistant and joined the Institute again after about 16 years as Assistant Editor in the Vishnupuran Project in 1976 and rose to the position of the General Editor in 1986, which post he held till his retirement in 1992 (with extension of two years as a special case). *The Critical Edition of the Viṣṇupurāṇa* (in 2 volumes) has been his *forte*.

He has to his credit more than 50 papers published in different Journals of repute. He also composed two novels in Gujarati, many short stories, plays in Sanskrit and Gujarati which are published in various periodicals.

Last, but not the least, he contributed a lot to the various T.V. Serials by writing scripts and giving research guidance for their proper presentation. They are "*Oṁ Namaḥ*

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Śivāya", and "*Jaya Hanumān*" for Doordarshan, "*Oṁ Namo Nārāyaṇāya*" for Sahara T.V., '*Śrī Gaṇeśa*' for Sony and "*Japa Tapa Vrata*" for Star Plus Channals. He was to prepare a script for "*Bhakta aura Bhagavān*" for which he visited our Institute and consulted books just a day before he left this mortal world.

He had a very charming personality, generous attitude and ever-ready helpful nature.

His sudden death is an irreparable loss not only to the scholarly world, but, to the media also, through which he became a household name in the mind of masses as far as the mythological serials are concerned.

We pray the Almighty to give him '*Sadgati*' and mental courage to all of us to bear this great loss.

Oriental Institute
Vadodara

M.L. WADEKAR

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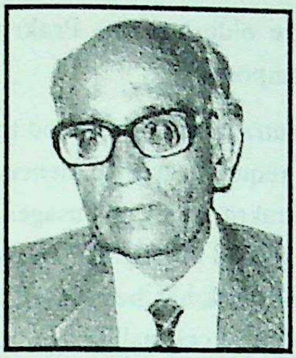

DR. K. RISHABH CHANDRA

Dr. K. Rishabh Chandra

In the sad demise of Dr. K. Rishabh Chandra at Amadavad on October 5, 2002, the world of Indological scholars lost a sincere and perseverant scholar of critical acumen.

Born in Paladi (Rajasthan) on June 28, 1931, Dr. K.R. Chandra took his Bachelor Degree in Arts in 1951 from the Rajasthan University with Economics and English and after three years in 1954 he secured his Master's Degree in Pali and Prakrit from Nagpur University. Again in 1955-56 he took another Bachelor's Degree from the Rajasthan University with Sanskrit and Hindi. He procured the Doctorate Degree in Prakrit and Jainology from the Vaishali University in 1963. Thus his Academic career shows the development of his interest in our Classical languages as well as Jainology.

Dr. Chandra started his teaching career at the L.D. Institute of Indology, Amadavad, where he worked as a Senior Research Officer for seven years from 1962 to 1969. Thereafter from 1969 to 1993 he served in different capacities as the Head of the Department, Reader and Ph.D. Guide in Prakrit at the school of Languages of the Gujarat University, Amadavad.

After retirement from service also he continued his association with the L.D. Institute of Indology in honorary capacity.

During his long Teaching Career he ably worked as the Chairman of the Pali-Prakrit Board of Studies of the Gujarat University. Over and above this, he did get associated with the Nagpur and Udaipur Universities also as a member of the Prakrit Board. His association with the Prakrit Jain Vidya Vikas Fund, since its very inception, as its Life-time Secretary and in that capacity as the Editor and General Editor of several important Research Works had indeed earned him great repute.

Dr. Chandra authored, compiled and edited 24 books ten of which are of a very high standard. He presented papers to more than forty Conferences and Seminars, some of which Seminars he himself convened and conducted. He also contributed more than 120 papers and articles in Hindi, Gujarati and English to different reputed Journals.

Dr. Chandra's outstanding Research Work may be placed under three heads.

(i) He carried out extensive Research Work in Prakrit Grammar and Dictionary.

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(ii) Restoration of the Original *"Ardhamāgadhī Prakrit,"* the oldest of the Prakrit languages wherein the Jaina Canonical works have been composed.

(iii) He linguistically re-edited the first chapter of the *Ācārāṅgasūtra* which is believed to be the oldest of the Jaina Canons which Research Work required great patience, perseverance and skill. So many *Śaurasenī* and *Mahārāṣṭrī* Prakrit words and usages, that have been crept in the *Ardhamāgadhī* text have been replaced by original words and usages. It was indeed a herculean task. This excellent work has been largely recognized and admired internationally as a piece of excellent and original Research.

During his long career Dr. Chandra received certain prizes, honours and awards :

(1) **1970** : Won the Muni Puṇyavijayajī Prize for the best paper in Prakrit Section of the All-India Oriental Conference held at Santiniketan.

(2) **1990** : Received the Akhila Bhāratīya Prakrit Sabhā Award, Bangalore.

(3) **1996** : Was awarded with special honour, at Bhavanagar, Śrī Hemacandrācārya Gold Medal by Kalikālasarvajña Śrī Hemacandrācārya's Navama-janma-Śatābdī Smṛti Nidhi, Amadavad.

(4) **1997** : was awarded special Honour by the Akhila Bhāratīya Śrī Rājendrasūri Tristuka Jaina Navayuvaka Pariṣad, Tharad (Gujarat).

(5) **2000** : was honoured by the Ahiṃsā International, New Delhi with Śrī Deputimal Adishvarlal Jaina Award.

(6) **2002** : was awarded the Ācārya Vidyānanda Śaurasenī Prakrit Puraskāra of 1997 and honoured with the title *"Śaurasenī Prākrit Samīkṣaka"* by the Kunda-kunda Bhāratī, New Delhi.

Dr. Chandra was a Star Luminary of Prakrit Studies. His latest work viz. the Linguistically Re-edited First Adhyayana of the Oldest Āgama the *Ācārāṅgasūtra* is indeed a landmark. He has paved the way of an altogether new direction of Āgamic Researches. We very eagerly hope that some perseverent and devoted scholars take up the challenge of applying the same principles to the text of the remaining portion of the great canon and bring out a linguistically restored re-edition of the same on the same lines.

May the immortal soul of the departed scholar soon secure *Sadgati* and always guide such scholars in their sincere effort to complete his great task !

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J.P. THAKER

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REVIEWS

Ācārāṅga Prathama Śruta - Skandha : Prathama Adhyayana (in Ardhamāgadhī, Prakrit and Hindi), Re-edited by Dr. K.R. Chandra, Published by Prakrit Jain Vidya Vikas Fund as their Publication No. 13, Ahmedabad - 380 014, 1997, Pages 30 + 328, Price : Rs. 150/-.

The Jain Canons or Āgamas were composed in the oldest of the Prakrit languages called *Ārṣa* Prakrit or Ardhamāgadhī. These Texts, as they have come down to us, contain so many forms of later Prakrit languages and even the latest one, called *Mahārāṣṭrī* Prakrit.

It was a desideratum, therefore, to replace these later forms by their original genuine archaic Ardhamāgadhī ones. It was indeed a herculean task. Dr. Chandra accepted the challenge and started with the *Ācārāṅga-sūtra* which is believed to be the first of the Āgama texts. He persued his project very sincerely and perseverently. In order to bring home the truth regarding the principles applied in linguistically re-editing the Ancient Text, he published three books–two in Hindi and one in English–for the conviction of scholars and the orthodox clergy about the archaic nature of Ardhamāgadhī. Meanwhile, he also wrote some articles regarding this and sent their copies to scholars and the clergy for convincing them about the bad need of re-editing asking for their opinions. All these were highly appreciated and excellent reviews were published.

Being encouraged from all corners Dr. Chandra started with the first *Adhyayana* or chapter of the first *Skandha* of the *Ācārāṅga-sūtra* in the first place.

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This has indeed shown an altogether new direction in Jain Canonical Research.

The work has been divided into six sections. The third of these displays the revised Text of the first *Adhyayana* of the first *Śruta-skandha* of the first Āgama. It has been shown in the next chapter how phonetical changes of the words have taken place; while the fifth one consists of an alphabetical Index of all word-forms of the reconstituted Text and the last one supplies a tabular comparison of the readings available in different editions. The Appendix comprising of reviews and opinions of scholars about his previous works, shows how his great undertaking has been appreciated and encouraged.

It is really a herculean enterprise and as such we highly congratulate the editor and the publisher for fulfilling a long felt desideratum by making available a probable genuine Text of the first part of the first Āgama. The enthusiastic editor's critical acumen is vouchsafed by the tabular explanations which have been very scrupulously prepared. Even printing mistakes are not met with. As such it has become an ideal edition. In fact he has obliged the world of scholars and the clergy by furnishing such an excellent edition. His patient and enduring intellectual labour draws our great appreciation. We hope very eagerly that the other parts of the Āgama will be published soon in proper sequence in the same fashion. May the Almightly bestow upon him long life and good health and energy for early fulfillment of this hope !

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J. P. Thaker

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Aṇupehā by Lakṣmīcandra, Edited by Dr. (Smt.) Pritam Sanghavi, Parshwa Pratisthan Series - 2, Published by Parshwa International Foundtion for Research and Education, Ahmedabad - 380 015, 1998, Pages 32, Price : Rs. 25/-.

A small but nice text in later Apabhraṁśa language. It is edited on the basis of a single incorrect manuscript preserved in the Amer Shastra Bhandar, Jaipur. Among the spiritual and religious literary works in later Apabhraṁśa language composed with a view to preach the Jain tenets to the masses, rare have been published. Dr. Preetam Sanghavi seems to have taken the initiative in this field on the lines of the popular spiritual works composed in Apabhraṁśa by Vajrayānī Sahajagāṇī Buddhist authors of the 7th-8th centuries several popular works have been written by Jain authors in Apabhraṁśa *Dohās.* This tradition has been continued in later Apabhraṁśa and just developing regional languages.

The title of the book as given in the text itself is "*Aṇupehā*" or "*Do-daha-aṇupehā*", i.e. "*Dvādaśa Anuprekṣā.*" It comprises only 45 *Dohās.* Twelve topics, useful especially for introducing suitable reforms in the living style have been chosen here and they are described as twelve *Anuprekṣās* or *Bhāvanās* which are at the root of our merits-demerits, attachments-detachments, transmigratory existence-emancipation etc. Lakṣmīcandra, the author, has followed the sequence of these *Bhāvanās* as mentioned in the *Tattvārthasūtra.* The language clearly shows the transition period from Apabhraṁśa to the modern languages and as such the presumption of the 15th century as the probable date of this text is correct.

The editor has made due corrections in the readings of the faulty manuscript and a list of all such cases has duly been appended to the text. An Alphabetical Index too has been placed at the close.

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Dr. Sanghavi's enthusiastic initiative is quite appreciable and we hope that scholars and students get inspiration from the same and more such texts will be brought to light soon.

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Ācārya Haribhadra's Aṣṭaka Prakaraṇa (with Hindi Translation, Annotations and Introducion) by Dr. K. K. Dixit, L. D. Series - 121, Published by L. D. Institute of Indology, Ahmedabad - 380 009, 1999, Pages 22 + 118; Price : Rs. 75/-.

This is a collection of 32 *aṣṭakas* composed in Sanskrit by Ācārya Haribhadrasūri, the great *Jain* Pontiff of the 8th Century A.D. Therein are discussed 32 topics concerning Jainism. Each *Aṣṭaka* comprises 8 verses.

The Hindi translation was written over two decades ago, but it is published for the first time in the present volume alongwith the original Sanskrit Text. The translator has added his annotations in Hindi for clarification. The translation and annotations are lucid and clear and are really helpful in understanding the reasonings of the Text.

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The author moots very important issues concerning the different principles of Jainism and puts forth quite distinctly their logical answers and as such these discussions bear far-reaching significance.

Out of these 32 topics, 29 are directly or indirectly related to either *Ācāra* or *Dharma.* The author seems to contend that discussions on all other problems would be useless. He regards the thirteenth *Aṣṭaka* entitled *Dharmavāda* as the most prominent and best of all the *Vādas* in as much as the discussions thereon would lead to *Mokṣa.* He points out the difference between real and formal adoptions of the Jain doctrine. He propounds indifferent attitude and tolerance of other doctrines. All the same he has criticised non-Jaina doctrines at several places. Of course special stress is put on the essentiality of noble behaviour.

In the treatment of the *Aṣṭakas* included in the present volume, certain problems directly or indirectly concerning *Mokṣa-Sādhanā* have been dealt with.

The book is sure to prove useful to students of Jainism and as such we welcome the same.

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An Encyclopaedic Dictionary of Sanskrit on Historical Principles, Vol. Six, Part - One, Edited by Dr. H. G. Ranade & Dr. V. P. Bhatt, Published by Deccan College Post-graduate and Research Institute, Pune - 6, India; 1998; pp. iv + 2888-3048.

The Preceding Volumes and Parts thereof of this "Dictionary" are reviewed in the various issues of this Journal, viz. Vol. XXXII, Nos. 3-4, pp. 343-345; Vol. XLI, Nos. 3-4, pp. 382-383; Vol. XLIII, Nos. 1-2, p. 125; Vol. XLIV, Nos. 1-4 (1995), p. 213 and vol. XLVII, Nos. 1-2, (Sept.-Dec., 1997, issued in July, 2000) p. 153.

The Vol. Five, Part-Three has "अनुपह्वे "(*anupahve*) (p. 2887) as its last entry, while the Part under review i.e. Vol.-Six, Part-One opens with the entry of the vocable "अनुपा " (*anu-pā*) and closes with the entry of the vocable "अनुमितमाधुर्य" (*anumita-mādhurya*), "meaning" sweetness which is inferred" (p. 3048). The Part under review has neither a "Preface" nor an "Introductory Note" and hence it is permissible to assume here that there is no change in the principles and norms followed in the preceding Volumes and Parts. There is, therefore, nothing to comment, but to praise this publication and its editors.

The Part under review is neatly and decently printed. We, eagerly, look forward to the publication of the succeeding Parts and Volumes of this "Dictionary."

'Shriram', Near Kantareshwar Temple, Vadodara.

S.G. Kantawala

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Lāṭyāyana-Śrauta-Sūtra, Critically edited and translated by Dr. H.G. Ranade, Pub. by Indira Gandhi National Centre For The Arts, New Delhi in Association with Motilal Banarasidass Pub. Pvt. Ltd. Delhi - 110007, I.G.N.C.A.K.M.S. Vols. 27, 28, 29 (Vol. I, II & III), pp. xxiv + 1 - 1266, Price : Rs. 2200/- (per set), First published in 1998.

The *Sāmaveda* (= SV) is said to have numerous *Śākhās*, but in practice today three *Śākhās* only are available and they are : (i) Kauthuma (ii) Rāṇāyaṇīya and (iii) Jaiminīya or Talavakāra. The *Lāṭyāyana-Śrauta-Sūtra* (= LŚS) depends largely on the "*Kauthuma Śāmaveda*" along with the *Pañcaviśa Brāhmaṇa* (or the *Talavakāra Mahābrāhmaṇa*) as also the *Ṣaḍviṁśa-brāhmaṇa* and its *Ārṣeyakalpa* for its authority. (*Ibid*, p. xi).

The LŚS is edited and published in the past from some different places (*vide* R.N. Dandekar, *Vedic Bibliography*, relevant parts), but there has been a *lacunae* for a good and critical edition and Dr. Ranade tries to remove this desideratum by presenting here the 'Critical Edition' with its first English translation under the auspices of the IGNCA in its *Kalāmūlaśāstra*-series (=KMS) with brief relevant notes, but it misses exegetical notes. This publication is decorated with a learned "Foreword" (pp. VII-X) by Dr. Kapila Vatsyayana, who is the General Editor. It is followed by a brief and learned "Introduction" (pp. xi-xxxi) by the editor.

After a brief Introduction to the LŚS, he deals with the topicwise summary and the arrangement of the LŚS which has 10 *prapāṭhaka* (a *prapāṭhaka* is further divided into a *Kaṇḍikā* which is further subdivided into *sūtra/sūtras*). The "Summary" is followed by a mention of the earlier editions (p. xvii) and a few observations regarding the composition of the LŚS (pp. xvii ff.) and the editor observes that the LŚS can be

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divided into five parts from the point of view of ritual (pp. xx ff.). This is followed by his remarks or vocabulary (pp. xxii ff.). Pages xxix - xxxi are devoted to the description of the material for the present edition, but one misses here the *Stemma Codicum* of the mss. and the principles followed in the constitution of the Critical Text. The editor observes that "only a limited number of textual emendations have been noted here (i.e. in this edition bracket ours) in the footnotes since the mistakes in the extant editions by way of wrong readings and misprints are too many to record", (p. xxxi). Pages xxxiii-xxxiv give the list of abbreviations.

The text is followed by the excerpts from the commentary of Agnisvāmin (= Agni) on the LŚS and from the commentary of Dhanvin (=Dh.) on the corresponding text of *Drāhyāyaṇa-Śrauta Sūtra* (=DŚS) on one side, while the opposite side gives the English translation. It is lucid. This way of giving the English translation facilitates the reading of the text.

The Vol. I covers the LŚS from 1.1.1. to 6.10.3 while the Vol. II. covers the LŚS from 6.10.4 to 8.12.15 and the Vol. III covers the LŚS-portion from 9.1.1 to 10.20.18, which is the last *Sūtra*. This is followed by the rich and useful "Bibliography" (pp. 1139-1153), which is followed in turn by "Index to the Names of Sāmans in the *Lāṭyāyana-Śrauta-Sūtra* (pp. 1155-1159). This is followed by three more Indices, viz., (i) Index to *Mantras* in the *Lāṭyāyana-Śrauta-Sūtra*" (pp. 1161-1167) (ii) *Lāṭyāyana-Śrauta-Ṣūtra's* Word-Index (pp. 1169-1224) and (iii) लाट्यायनश्रौतसूत्राणां प्रतीकसूचिः (pp. 1225-1266).

The book is neatly printed with a nice and sober get-up and Dr. Ranade deserves our hearty praise for giving us a valuable and useful edition of the LŚS and extending useful help to the Vedic Studies. In the years to come we look forward to have many

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more such rich publications, which would provide useful help to the Vedic Studies, especially in the field of "Vedic ritual, the tradition of which is found dwindling now-a-days." The "Indira Gandhi National Centre For The Arts" deserves our hearty praise for publishing such a rich edition and we look forward to many more such publications from it.

'Shriram', Near Kantareshwar Temple, Vadodara. S.G. Kantawala

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Sureśvara's Vārtika on

(1) *Saptānna Brāhmaṇa,*

(2) *Śiśu and Mūrtāmūrta Brāhmaṇa*

(3) *Yājñavalkya's Dialogue with Ārtabhāga and others.*

(4) *Khila Kāṇḍa with Half-Verse Index, Book - I.*

(5) *Khila Kāṇḍa with Half-Verse Index, Book - II.*

Edited, Translated and Annotated by Shoun Hino & K. P. Jog, Published by Motilal Banarsidass Publishers Private Ltd., 41 U.A. Bungalow Road, Jawahar Nagar, Delhi, 1995, 1996, 1997, 1998, 1998; pp. 1 - xxii + 1-221, 1- xx + 1-119, 1-xxxiv+1 - 552, 1-xx + 1-244, 1-698, Price : Rs. 225/-, Rs. 150/-, Rs. 595/-, Rs. 1100/-, for Book I & II respectively.

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Bṛhadāraṇyakopaniṣad is voluminous, is worth reading in the forest and contains the secret teaching on the Supreme Self, the Ultimate Reality, as its very title suggests. Sureśvara says : *Bṛhatvād granthato' rthācca bṛhadāraṇyakam matam*, S.V. 9. Since it is big by way of corpus and significance, it is called *Bṛhadāraṇyaka*. Śaṅkarācārya has written very extensive *bhāṣya* - commentary-on it and Sureśvara wrote *Vārtika* on that *bhāṣya* in which he has devoted his thought, as regards *ukta*, *anukta* and *durukta*, i.e. clarified what he said, dealt with what he omitted and rectified errors if any.

The five volumes under review contain English translation of and annotations on the *Vārtikas* of Sureśvara, and represent *Advaita* Tradition Series, Volume 6, 7, 9 (Book I & II), and 10.

Bṛhadāraṇyaka Upaniṣad Bhāṣya Vārtika (BuBv) on the fifth *Brāhmaṇa* (Section) of the first *Adhyāya* is known as *Saptānna Brāhmaṇa* and the sixth section is known as *Uktha Brāhmaṇa.* Both these sections are included in one volume - 6. Prajāpati, father of beings created seven types of food for them. It is a mythological presentation of the fact that the world as a whole is made up of the quality of enjoyers and the objects of their enjoyment. The totality of all worldly transactions continues. So long as one thirsts for enjoyment, born of ignorance of one's true nature as the non-dual, blissful Self. Since the Bu seeks to expound the Supreme Self, realisation of which as one's eternal blissful core, involves renunciation of all *eṣaṇās* or desires, the description of all religious and secular pursuits forms the necessary ground. After knowing all the means and fruits of the worldly activities, one feels aversion to them, transcends them and finally realises his own self and becomes liberated.

The next volume 7 under review contains second and third sections of the second chapter entitled *Śiśu-Brāhmaṇa* and *Mūrtāmūrta-Brāhmaṇa.* The *mukhya*

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prāṇa is described as *Śiśu* or child because, though it represents all the sense-organs, it does not itself perceive or grasp any object of the senses. The earlier section concluded with the statements that the Self is *Brahman*, the Ultimate Truth from which all gods, all *prāṇas*, all worlds, in short-everything originates and into which gets merged in the end. Now the second section describes the nature of the *prāṇas* (sense-organs) and gods super-intending over them. This is done with a view to explaining that though *prāṇas* are *Satya, Brahman* is *Satya* of the *prāṇas*, "*prāṇā vai satyam, teṣāṁ eṣa satyam*". The third section states that the *Brahman* appears as the world which has two aspects, namely, the formed and the formless, *mūrta* and *amūrta*. From amongst the five elements constituting the world, earth, water and fire are *mūrta*, i.e. having form, and the wind and the space are formless. In order to know *Brahman* in its real attributeless nature, one has to subtract both the formed and the formless aspects by the process of double negation, *neti neti*, not this, not this.

The next volume 10 consists of the first to the ninth sections of the third chapter and the first and second sections of the fourth chapter. All these eleven sections are combined in one volume because they mostly relate to the philosophy of the Sage Yājñavalkya, which he expounds by way of answers to the questions of several learned ritualists and thinkers gathered at a sacrifice performed by the King Janaka. In effect, the sage propounds the oneness of the individual self with the Universal Self or *Brahman* which is according to him of the nature of *Vijñāna* and *ānanda* or consciousness and bliss. In 4.1-2 the sage proceeds to corroborate his teaching by a close scrutiny of the experiences of the Individual Soul in the three empirical states of consciousness, namely, waking, dream and dreamless, sound sleep. Especially, the non-dual and blissful nature of the Soul is revealed in the state of sound sleep, which must be experienced during the waking state by stopping the vain and constant fluctuations of the mind without slipping in the state of sleep. In this state of total alertness and quietude, called *samādhi*, the true nature of the Self stands revealed, which is another name for liberation.

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The next volume 9 (Books I and II) consisting of 5th and 6th *Adhyāyas*, prescribes certain rituals and meditations related to the achievement of worldly aims for which all beings subjected to *avidyā* aspire. It is, therefore, called *Khila* or supplement. Book II contains the half-verse Index for the whole of the Upaniṣad. Since the verses of Sureśvara are of one two or three lines, such an index is very helpful in tracing the verses.

The translators deserve whole-hearted gratitude of all the serious scholars and students of the *Kevalādvaita* tradition for accomplishing satisfactiorily the hard work of translating the *vārtikas* of Sureśvara that are terse and pithy.

Glossary and Bibliography enhance the academic value of the volumes.

The volumes will embellish the shelves of the libraries of all the Research Institutions, Centres of Advanced Studies and Universities, the world over that are dedicated to the Oriental and South Asian Studies.

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The Science and Logic of the Absolutely Pure by Late Thakur D. Sharma, Published by G.I. Corporation, USA, 1999, pp. xxvi + 1-357, Price : US $ 50-00.

The book under review has two parts. Part one is entitled "The Way of Knowledge" and part two "The Doctrine of Evolution of the Universe". Part one has six chapters, each with several sections and part two has no chapter at all, but only two appendices, with summaries. Both the parts have their own prefaces and bibliographies.

The work is said to have been authored by three persons, related as father, son and grandson. Chapter one is introductory and traces the development of the six orthodox systems of Indian philosophy through the Vedas and the Upaniṣads. Chapter two deals with the Nyāya-Vaiśeṣika doctrine, chapter three with the Sāṁkhya-Yoga school of thought. Chapter four treats with the tenets of *Pūrva-mīmāṁsā* and chapter five gives a detailed discussion of the tenets of *Uttara-mīmāṁsā.* Chapter six presents the inter-relation of these six systems of thought.

In the appendix to part one, some ontological problems of Indian Philosophy are discussed.

Part two covers a small portion of the work and seeks to develop the theory of universe as an indivisible whole, "beyond relativity - a mathematical formulation of the universe with the fifth dimension", whatever this may mean. This type of phraseology is normally an overstatement which signifies but little. Appendix two to Part II is also, similarly, an overambitious short project seeking to develop "a new absolute scale of intelligence" with the help of tabular presentations and diagrams.

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The work, however, is a result of painstaking, persistent study. As such, it marks a valuable milestone in the field of philosophical studies. It will indeed prove to be a significant contribution to Indian Philosophical Research.

The book has very attractive get-up and is eminently readable though with loose syntax at some places. It is hoped that it will prove to be a great help to scholars and students of philosophy

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The Iliad, The Rāmāyaṇa And The Work of Religion- (Failed Persuasion And Religious Mystification) by Gregory D. Alles, published by The Pennsylvania State University Press, University Park PA 16802-1003, Pennsylvania, U.S.A., 1994, pp. i - viii + 1 - 207; Price : Not mentioned.

It is a matter of great satisfaction that the scholarly world has got a good comparative study of the two epic poems viz. The Iliad (Greek epic) and the *Rāmāyaṇa* (Indian epic) in the book entitled '*The Iliad, The Rāmāyaṇa and The*

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Work of Religion' (failed Persuasion and Religious Mystification) by Dr. Gregory D. Alles, Associate Professor of Religious Studies and co-ordinator of Cross-Cultural Studies of Western Maryland College, U.S.A.

As made clear by the author himself in his Introduction P. 3 footnote, he has written the book for a more general audience than philologists possessing mastery over both Greek and Sanskrit (surely a rarity). To serve the said purpose, he has kept citations from the original languages to a minimum, and has tried to make the discussions accessible to the readers with no knowledge of either Greek or Sanskrit. The terms used which are likely to be unfamiliar to such general readers, he glosses them in the footnotes.

On p.7, the author has clarified - "Contrary to the expectations that a reader of a book on Greek and Indian epic may have, it is not a book in Indo-European studies." He has further stressed that his treatment of the two epics is not from a genealogical but from an analogical standpoint. To quote his actual statements on pp. 7-8- "The commonalities that serve as the basis for the comparison have much more to do with the character of the poems than with their putative common roots : the two epics are recognized as "first poems" by two major cultures; they are formulaic poems sharing, among other things, the difficulty of precisely inscribing the boundaries of the formula; they are constituted to a great degree not by descriptive narration but by direct address, that is, by speeches; in developing the oratorical dimension, they provide two paradigmatic instances in which the central narratives of foundational 'first poems' articulate the same tension, the failure of persuasion and the resulting threat of social disintegration; and they negotiate that failure and resulting threat by religious means advanced through fiction."

The author further proposes - "to reveal something of the specifics of ancient Greek and Indian Civilization, of the two epic poems, and of how the civilizations as well as the poems differ from one another."

On p. 12 of his Introduction, the author quotes the views of two distinguished writers regarding the development of the epics e.g. Iliad who holds that either the epics represent mythologies that have lost their religious content and have become

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literary works, as in the case of the Iliad, or as suggested by Prof. Robert Goldman, the epics began as secular folklore and were then mythologized by a later religious imagination as in the case of the *Rāmāyaṇa.* But the author refutes both the above views rightly as narrow and draws out attention to the fact of considering the actions performed by the epics and in some senses their continuing to perform, rather than the meanings they conveyed and then one can recognize both of them as genuinely religious works.

According to the author (p. 12, Introduction) the book in hand aims to elucidate that action or work. To quote his own words - "The central narratives of both poems share a significant thematic. When ordinary persuasion fails and no usual possibility of recourse remains, society threatens to collapse. At that point religious elements intervene. In the Iliad, it is the gods who restore order; in the *Rāmāyaṇa*, it is Rāma's supreme virtue. In their different ways, then, the two narratives accomplished a serious and significant religious purpose in ancient Greece and India. They instilled and enforced a confidence that even when the social order is shaky, the religious order will hold."

At last in the last paragraph of his Introduction (p. 21) the author categorically states- "It may well turn out that mystification of some sort is inevitable, that true demystification is impossible. Perhaps human beings live only by the grace of imagined solutions to experienced problems. Perhaps, as Moses learned long ago about God, human beings cannot look reality straight in the face and live.

Occasionally the outlines of the incidents found in the defining narrative of the Iliad are come across e.g. on pp. 23-24 and pp. 30-35 etc. Similarly the outlines of the incident found in the defining narrative of the *Vālmīki Rāmāyaṇa* are met with on pp. 25-26, and pp. 36-43 etc.

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The learned author provides a very nice comparative study of the two epics throughout the book. The most noteworthy features of the said study are found noted on pp. 44-47.

In keeping with the promise given at the outset, the author has provided a precious gem in the form of this book throwing welcome light on the comparative study of the two epics, the Iliad and the *Rāmāyaṇa* which will be useful to all those who are interested in their penetrating study all over the world.

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Influence of Nyāya Philosophy on Sanskrit Poetics by Sweta Prajapati, Pub. by Paramamitra Prakashan, D. Pocket, 214 Dilshad Garden, Delhi, 1998, pp. xxii + 275, Price : Rs. 400/-.

This scholarly book at once attracts our attention by its novelty of the subject. No doubt, some articles have been written by scholars evaluating the impact of Logic on Poetics; but here we get a whole volume presenting a very systematic and comprehensive study about the mutual dependence of both these systems for the first time. Poetry is a sublime art, emitting the aesthetic experience of a poet, who soars

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in the lofty sky of imagination defying the set rules of logic. However, a poet has to express his experience, emotions and thoughts through language. Naturally, therefore, he must respect the purity of the word and at the same time the clarity of thought. He may have his own rules or patterns, but all this must be in the frame work of language and reason. Consequently we have Poetics, the science of poetry. Poetics has to rely on grammar for the purity of the word on one hand and on *Nyāya* system for the clarity of thought on the other. Not only that, but a rhetorician should follow a definite methodology for his exposition. This methodology is the greatest contribution of *Nyāya* system not only to the poetics but to the other systems of thought also. Dr. Prajapati rightly observes-"No *Śāstra* or science in any field of human knowledge can stand independently without logic and scientific principles. Sanskrit Poetics is no exception to it." (p. 19).

Dr. Prajapati meticulously explores the vast literature and tenets of both these systems and highlights their interrelation on a number of points. The book is divided into eight chapters, two appendices and four indices, together with a glossary of technical terms and bibliography.

In introduction, we find a brief but comprehensive survey of the history of Sanskrit Poetics. Dr. Prajapati shows how the *Prācīna* Poeticians like, Bharata, Bhāmaha, Vāmana and Ānandavardhana have enriched the Sanskrit Poetics by their valuable contribution. The question of the soul (*Ātmā*) of a *Kāvya* has generated a fruitful debate among these poeticians and consequently it has helped tremendously to the growth of Poetics. Dr. Prajapati has given a substantial resume of all the principal schools [vig. *Alaṁkāra, Rīti, Rasa, Dhvani and Vakrokti*] and also hinted at the meeting points of Poeticians and *Naiyāyikas* in their delineation. She also takes note of the later Poeticians like Jagannātha, Viśvanāthadeva, Yajñeśvara Dīkṣita and many others. Dr. Prajapati rightly observes that in course of the development

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of poetics, some rhetoricians take help of other disciplines like grammar and philosophical systems. She shows in brief the influence of *Sāṁkhya*, *Yoga* and *Mīmāṁsā* system on Poetics. However, it is the *Nyāya* dialectics that has a pivotal impact on Sanskrit Poetics. Hence the author then gives a short history of *Prācīna-Nyāya* and *Navya-Nyāya*. She also refers to Buddhist Logic and thus lays a broad foundation for the exploration of the main theme from the next chapters.

The Second chapter discusses the nature, scope and influence of *Śabdavṛttis*. Generally it is believed that Sanskrit rhetoricians follow the views of Grammarians and *Mīmāṁsakas* in their treatment of *Śabdavṛttis*. Dr. Prajapati shows that these *Ālaṁkārikas* are also influenced by *Nyāya* concepts as regards to the relation between *Śabda* and *Artha*. The power of word in conveying the meaning is called *Śakti* by *Naiyāyikas*, while it is termed as *Abhidhā* by *Ālaṁkārikas*. The theory of *Saṁketa* advocated by *Naiyāyikas* is generally accepted by poeticians. Dr. Prajapati shows how Poeticians like Jagannātha and Appaya Dīkṣita et al. are influenced by the concept of *Śakti* of *Naiyāyikas*.

Besides *Abhidhā*, the Poeticians accept two more *Vṛttis* of the word, viz., *Lakṣaṇā* and *Vyañjanā*. Dr. Prajapati has shown that Gautama has used the word *Upacāra* for *Lakṣaṇā* and his treatment of this view has greatly influenced the poeticians. Some *Naiyāyikas* accept *Tātparya* as a separate *Vṛtti*. Some poeticians also accept this view. Dr. Prajapati has aptly discussed the divergent views regarding the meaning and independent acceptance of *Tātparya* among poeticians, sharing them with those of *Naiyāyikas*.

In Chapters III and IV, Dr. Prajapati has lucidly shown the influence of some of the *Nyāya* concepts on the relative concepts of some *Doṣas* and *Alaṁkāras* as

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presented in Sanskrit Poetics. She draws parallel statements from both these systems and points out that both systems use even the common denotations also. She corroborates her exposition by appropriate illustrations from the Sanskrit *Kāvyas*, texts on poetics and *Nyāya*.

The fifth chapter deals with the theory of *Anumāna* in Sanskrit Poetics. *Anumāna* is a backbone of the *Nyāya* dialectics. Its importance is accepted almost by all schools of thought. No wonder, if it exerts its profound influence on Sanskrit Poetics. Especially its impact is felt on two most important theories of Sanskrit Poetics viz., *Rasa* and *Dhvani*. Dr. Sweta has carefully shown how the concepts, methodology and even some of the terms of *Anumāna* theory of *Nyāya* have found their way in the presentation of *Rasa* and *Dhvani* theory of Saskrit Poetics.

The well-known *Rasa-Sūtra* of Bharata has given rise to many theories of *Rasa* by way of interpretations. One of them is that of Śaṅkuka. Śaṅkuka has established *Anumitivāda* in his theory of *Rasa*. Dr. Prajapati explains this theory step by step and shows the impact of the *Anumāna-Prakriyā* of *Nyāya* on it with suitable references. Similarly, she also describes Mahimabhaṭṭa's view that *Rasa* is *Anumeya*. Mahimabhaṭṭa has presented this view by adopting the inference theory of *Nyāya*.

Ānandavardhana, the propounder of *Dhvani* theory anticipates an objection which may prove that *Dhvani* can be included in *Anumāna*. And he was right. For, some of the poeticians also do not accept *Dhvani* as an independent theory. Mahimabhaṭṭa is the foremost among them. "He attempted to demonstrate elaborately how all the varieties of *Dhvani* can be included in *Anumāna*." (p. 150). Dr. Prajapati makes it clear that Mahimabhaṭṭa has joined hands with *Naiyāyikas* in the refutation of *Dhvani*. However, Mahimabhaṭṭa's contention was also refuted by others, which

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in turn was again refuted by some poeticians and *Naiyāyikas*. This chain of dialectical arguments is discussed by our author very neatly. Jayanta Bhaṭṭa in his *Nyāyamañjarī* refers to and refutes the theory of *Dhvani*, though it has no direct concern with the subject-matter of *Nyāyamañjarī* ! Such is the force of debate on *Dhvani*. Dr. Prajapati rightly observes : "This shows that this important part of *Nyāyaśāstra*, the *anumānavicāra* has not only constituted a major source of fear to the poetic theories but also has influenced the poetical thoughts and sharpened the wits of the Indian literary thinkers." (p. 163).

The VI chapter attempts to show how the poeticians have employed the *Nyāya* methods, style and language in their works. In course of her exposition Dr. Prajapati devotes a special section to *Navya-Nyāya*. *Navya-Nyāya* has furnished a unique system of accuracy in the use of language. "Its techniques which are so thorough and subtle that it is almost impossible to conceive more perfect and unambiguous method of expression in Sanskrit for that matter in any other language." (p. 23). Dr. Prajapati has shown in detail how some of the later poeticians like Śobhākara, Appaya Dīkṣita, Jagannātha and Viśveśvara Paṇḍita have used the highly technical style of *Navya-Nyāya* in their treatises. She has also explained major technical terms and method of *Navya-Nyāya* as to enable a reader to thoroughly understand the language of *Navya-Nyāya*. This whole chapter shows a deep and an exhaustive study of both *Navya-Nyāya* and neo-poetics of Dr. Prajapati.

In the VII chapter, Dr. Prajapati has traced the influence of Buddhist logic on Sanskrit Poetics, and thus made her thesis almost perfect. Though there is a general agreement among scholars in accepting Bhāmaha as a Buddhist Poetician, Dr. Prajapati here attempts to show that some other poeticians like Śaṅkuka, Ānandavardhana, and Mahimabhaṭṭa were also Buddhists. Buddhists accept three conditions of a valid

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hetu (Sad-hetu), viz., *Pakṣasattvam*, *Sapakṣasattvam* and *Vipakṣavyāvṛtti* as against five conditions of *Naiyāyikas.* This *Trairūpya* of Buddhists is followed by later poeticians. Dr. Prajapati has traced this approach of poeticians logically and shown that Sanskrit Poetics has absorbed the Buddhist logic together with *Prācīna* and *Navya-Nyāya.* The last chapter is a fine recapitulation of all the salient points discussed in previous chapters.

Though this is a research work on the comparative study of two *Śāstras*, Dr. Prajapati's treatment is very lucid and sometimes even fascinating. These qualities of style and diction are rare. Dr. Prajapati, therefore deserves our special congratulation for such a superb work. It should enrich any library, private or public, that cares for the preservation of Indology and our national heritage.

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Vasant Parikh

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Studies in Sanskrit Śāstras by Dr. Rabindra Kumar Panda, Pub.-Paramamitra Prakashan, Delhi, 1998, Pages X + 197, Price - Rs. 440/-.

The present work of Dr. Panda is a collection of twenty articles published in various journals of Indology and Sanskrit Language and Literature. These articles pertain mainly to Darśanas, *Navya-Nyāya, Advaita Vedānta*, concept of Liberation in Indian Philosophy, Poetics, Purāṇa and Research in Sanskrit. It is a challenging task undertaken to show the propriety and relevance of Darśanas and Sanskrit Poetry. This task has been fulfilled by the author with satisfactory logical rigour and academic analysis. The *Pramāṇas* such as '*Pratyakṣa*' in *Sāṁkhya* and *Nyāya Darśanas* have been defined from *Sūtras*, Īśvarakṛṣṇa and later by Gaṅgeśa. From the definition it seems that it covers a large field of psychological, physiological and meaningful areas pertaining to language and mind. However it is subject to illusion and error. The author has dealt with this problem from epistemological view and he has shown its modern relevance. It is not simply a logical problem but it refers to the field of knowledge also. This is how the *pramāṇa* of *Pratyakṣa* is related with '*anumāna*' and other problems of cognition.

The author has referred to the contribution of Jayanta and Hemacandrācārya in this context. In case of '*Jīvanmukti*' pertaining to *Pūrva-mīmāṁsā* and *Nyāya-Vaiśeṣika*, it is said that there are moral qualities advanced for cultivating the ability of individual to attain liberation. It is true that moral qualities such as sincerity, courage, perseverance and curiosity enhance the cause for attainment of liberation. However, the problem in philosophy is an objective problem such as that of ignorance, evil and hurdles in attainment of liberation. Freedom is not only psychological and moral but it is related with the removal of ignorance also.

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Chapter on *Navya-Nyāya* provides required innovation in the *Nyāya Darśana*, its definition, nature of proposition, nature of truth, grammatical, liturgical and connotative imports of words and contexts. The author has suggested changes brought about by *Navya-Nyāya* are desirable and a proposed comparison between Indian Logic and Western Philosophy of language developed especially by Frege and others has been attempted. Of course this is desirable but much is required to be done in Indian Logic before it can be said to be satisfactory specially in field of types of inferences, class-concept, singular and general propositions.

In case of *Śabdapramāṇa* the author has developed and upheld the *Dārśanika* view of relationship between word and its object. The relationship between continuity of words and contextual meaning is required to be maintained. Here conventional meaning and attributed meaning are required to be kept in mind. At times '*Tātparya*' depends upon the psychological state of the speaker and the listener. The principle of Locution is mutual and much depends upon the intended meaning while developing narration and speech. Four conditions given in *Nyāya* system in case of meaningful sentence and speech are not enough. In order to call '*Āptavākya*' a reliable sentence and speech it is necessary to have adequate meaning of the sentence and internal trust which is mental assent.

With regard to author's dealing with '*Apavarga*', '*Mukti*', '*Karma*' and '*Punarjanma*' it is done while remaining faithful to the Darśanas and Purāṇas. Question arises : when such concepts are brought to the state of awareness and self-consciousness ? *Nyāya* and *Vaiśeṣika* have dealt with this while keeping in view the empirical state of the individual. That is why Śaṅkarācārya criticises this view. The doctrine of *Karma* is unique in Hindu view and its subtle side has been represented.

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In case of '*Anupapatti*' it is the basis of ignorance, which is the argument by *Viśiṣṭādvaita* and its followers. From external point of view it seems to be an argument in circle, as the basis of ignorance lies in the individual mind and its potentiality. If individual is false and illusory, where is its basis which is ignorance ? It depends whether individual is illusory or it is partly real and partly false. This is the problem in Post-Śaṅkara-*Advaita Vedānta.* The author has presented it keeping in view the *Advaita Vedānta.*

The author has made extensive study of Relations in *Navya-Nyāya*, problem of ignorance in *Advaita Vedānta*, language and Hemacandrācārya. He gives certain significant directions for further research work in the field of Sanskrit language and literature. In case of Poetics, the author has referred to Jayantabhaṭṭa for commentary and regional advancement in the context. This is an enlightened aspect and it requires to be researched extensively. The author deserves compliments for bringing together a number of Indian Darśanas, Literary issues and research fields.

Harsiddh M. Joshi

Yogi Amrut, 24/4, Nutan Bharat Society,
Alakapuri, Vadodara.

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Aspects of Domestic Ceremonies in Āśvalāyana School (A Study on Vedic Rituals) by Dr. Sulok Sundar Mohanty, Published by Medha Indological Publication, Jagatsinghpur, Orissa, First Edition, 1998, Pages 65, Price Rs. 70/-.

This is a small book of about 65 printed pages, containing seven chapters, two appendices, abbreviation, bibliography and index. In the beginning after contents, the map of India showing prevalence of the *Āśvalāyana* school in India is given. In seven chapters, the topics dealt with are (1) The Domestic School of *Āśvalāyana* - An Introduction, (2) Devasvāmin & *Āśvalāyana Pariśiṣṭa* (AP), (3) Devasvāmin & Jayantasvāmin, (4) Nārāyaṇa's view on *Prācīnāvīta* Fashion, (5) The *Laghvāśvalāyanasmṛti* (LAS), (6) Regional Features (7) Stages of Development. The first appendix gives long extracts from the *Śaunakakārikā*, actually meant for the various footnotes of different chapters, mentioned above. The second appendix gives glossary of some technical words, utilized in the chapters. Then follow Abbreviations and Bibliography of the primary (printed books & manuscripts) and secondary sources - utilized for the book. The General Index presented is quite useful to researchers. The small book of 65 pages contains two-page errata listing about thirty corrections in the book.

Though small, the book exhibits author's minute, comparative, careful and critical study of the *Āśvalāyana* recension of the *Ṛgveda*. The exhaustive footnotes given below each page with appropriate references and quotations authenticate the matter of his exposition.

The book is no doubt an outcome of his research work done for Ph.D. on the *Āśvalāyana* school and its domestic rites. We congratulate the author and the publisher for the publication of this nice book.

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M.L. Wadekar

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Śaunakakārikā - A Medieval Treatise on Hindu Rites, Critically Edited by Dr. Sulok Sundar Mohanty, Published by Medha Indological Publication, Jagatsinghpur, Orissa, First Edition, 1999, pp. i - xxii + 1-356, Price : Rs. 250/-

Śaunaka - the teacher of Āśvalāyana-is an authority on several domestic practices of followers of *Āśvalāyana* school of the *Ṛgveda.* The present book contains the text of the *Śaunakakārikā,* critically edited by Dr. Sulok Sundar Mohanty, on the basis of three manuscripts and the printed text of the *Śaunakīyam.* After the critical introduction, the text of the *Śaunakakārikā* (divided in 102 different topics) is presented along with meticulously and carefully prepared critical apparatus, printed below on each page. At the end, two indices-Index of *Mantras* (traced to their original sources) and Index of other verse- *mantra*s - are given.

In the Introduction, the author/editor has dealt with several aspects of the book. The detailed description of the three manuscripts and the printed text of the *Śaunakīyam* is presented. There are many divergences in the manuscript traditions also. Then Śaunaka's contribution in general, works ascribed to him, quotations and references to Śaunaka in other works, distinctive views of Śaunaka, difference between the *Śaunakakārikā* and the *Śaunakīyam,* the probable date, place of origin, peculiarities of the text in respect of domestic rites - all these points - relating to the text are minutely dealt with and the contribution of the sage Śaunaka and his text - the *Śaunakakārikā* is well brought out. The text is almost correctly printed with variant readings properly and systematically arranged on the same page below the text. The text as such expounds various aspects of domestic rites like *Āhnika, Saṁskāras, Śāntis, Iṣṭāpūrta, Śrāddha* etc. It is very useful to followers of *Āśvalāyana* school of the *Ṛgveda.* A researcher would like to have a verse-index which is useful for further research. Similarly, when the text is found with numerous divergences of insertion and omission of many topics, one would naturally expect to know the methodology and principles, utilized for the constitution of the main text.

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Nevertheless, preparing the text along with so many divergences is no doubt a tedious and painstaking task. Only a scholar who has actually worked with such difficulties can really appreciate the efforts of the editor involved in preparing such a text. The attempt of the editor is really praise-worthy from this point of view. The printing and the get-up of the book are attractive and the price is quite reasonable.

The editor and the publisher deserve our hearty congratulations for bringing out this nice publication.

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Aspects of Indological Studies by Dr. M.L. Wadekar, Pub. : Bhartiya Kala Prakashan, Delhi, 2001, pp. X + 320. Price : Rs. 500/-.

Aspects of Indological Studies - is a collection of articles on Classical Literature, *Dharmaśāstra* and Epic-Purāṇas, by Prof. Dr. M.L. Wadekar, General Editor, Oriental Institute, M.S. University of Baroda, Vadodara.

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Dr. Wadekar has been brought up and trained in the atmosphere of traditional scholarship. So, he has a good command and grip on Sanskrit language and literature. His maternal uncle, the late Shri Jagannath Shastri Pade, was a reputed scholar of Sanskrit and his heritage no doubt has been inherited by Dr. Wadekar.

The present book is a multi-faceted collection of research articles written by the scholar - Dr. Wadekar, for more than a decade. The research papers are classified under the different heads for the interested scholars. Prof. Wadekar has got mastery on the subjects like- *Vedānta*, Epic, Purāṇas, *Dharmaśāstra* and Classical Literature.

Prof. Wadekar is associated with the world famous Institute, the Oriental Institute, Baroda and has got long experience of the research work. So, his articles on various *Śāstras* are very important and noteworthy for the research scholars.

Division of the articles is as follows :

4 articles on Classical Literature.

7 articles on *Dharmaśāstra.*

5 articles on Philosophy.

8 articles on Epics and Purāṇas.

2 articles on Technical Literature.

In this way, 26 articles written by Dr. Wadekar himself are given in this valuable book.

The four articles on classical literature are : The *Gaṇeśa-Laharī* of Śrī Gopīnātha, the *Saubhāgya-Laharī* of Śrī Śaṅkara Somanātha, the *Rukmiṇī-Svayaṁvaram* of the Late Pt. Śrī J.S. Pade Shastri and the rare manuscript of Jhārupaṇḍita's commentary on the *Kumārasaṁbhavam* of Kālidāsa.

The first article on the *Gaṇeśa-Laharī* is a lucid poem, written by Śrī Gopīnātha Paṇḍita. It is in *Śikhariṇī* metre. 52 verses are there in this poetry. Just like *Gaṅgā-*

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Laharī of Jagannātha, it is highly poetic. *Sadānandākāraṁ sakalasukha-kartāramamalam......manohartāraṁ tvāṁ gajavadanamātman pariṇumaḥ.*

Gaṇapati is the most favourite deity of the poet. He says - *Mude nityaṁ santu praṇataya imā me viracitāḥ* (verse 24-d).

Prof. Wadekar has rightly pointed out the genius of the poet Gopīnātha. The *Saubhāgya-Laharī* of Śaṅkara Somanātha is a little-known *Laharī-kāvya.* But it is also a very nice *Stotra* about the mother-goddess.

The devotional sentiments of the poem attract the minds of the devotees. It is an interesting *Stotra* of 101 verses written in *Śikhariṇī* metre, which is generally found in *Laharīs.* In this *stotra-kāvya,* poet's mastery on Grammar, Language and Prosody is enlightening. It is composed in 17th Century. The poet says- *Tvadicchātaḥ stotuṁ mukharayati doṣo nahi mayi.* (V. 12). Also where the poet says- *O Ambe ! ahaṁ yadyat kurve tadakhilamume te'stu yajanam.* Whatever is done or performed by me is service to you.

The "*Rukmiṇī-Svayaṁvaram*" of Pt. J.S. Pade Shastri is a unique composition of sentiments. Prof. Wadekar is a near relative of Shri Pade Shastri. It is an excellent poem containing sixty six verses each in different metres. The poet has written it in his college days.

Bhūsuravaryaḥ paṅktipavitraḥ kāmamabhuṅkta śrīharigehe. It shows his unique mastery over the language. Also see his last stanza in which he describes in *Mālinī* metre -

Yadupatiratha devī mālinī rukmiṇī sā,
Vikasita vadanau svaṁ jagmatū rājadhānīm.

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The Jhārupaṇḍita's commentary on the *Kumārasambhavam* of Kālidāsa is also a rare piece of work in manuscript form, written in the *Devanāgarī* script. Prof. Wadekar has selected good works found in rare manuscripts for his criticism. I appreciate his ardent love for the research work. He has taken the *Utsava-Niraṇayamañjarī* in *Dharmaśāstra,* the work of Pt. Gaṅgādhara Śāstrī.

Several festivals are described periodwise and monthwise. The impression of Vaiṣṇavism is seen in this text as for example, *Vallabhotsavaḥ* (*vide* verse-35). The article "Contribution of Gaṅgādhara Pāṭhaka of Khambhata (Gujarat)" is also remarkable in *Dharmaśāstra.* The *Pravāsakṛtya* is a work written on *Śrauta.* The *Kātyāyana-Śulbasūtrabhāṣya* and many other good works of Śrī Gaṅgādhara Śāstrī are noteworthy. "Crime and Punishments in Ancient India" is also a good article full of research work. *Daṇḍa* and *Aparādha* are very important to rule the kingdom. Mode of punishments as shown by the Sage Yājñavalkya are remarkable.

1. Crimes relating to living being.
2. Crimes relating to property.
3. Crimes relating to Services and Business.
4. Crimes relating to king and social justice, and
5. Other Miscellaneous Crimes.

All these types of crimes are described by the sage " Yājñavalkya in his *Yājñavalkya Smṛti* ". The seer has described them in the most systematic way. "Pathway to *niḥśreyasa* of *Devala-Smṛti*" is also a remarkable article.

"Śaṅkarācārya's preference to the readings from the *Mādhyandina* Recension and "Identification of some *Smṛtis*", "*Jñānamālā* of *Nāgaranārāyaṇa*" are the unique articles on *Vedānta Śāstra.*

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Prof. Wadekar has selected 8 research articles from the Epics and Purāṇas in which "Śrī Lakṣmī Legends and Lores" is an excellent piece of research based on *Mārkaṇḍeya-purāṇam.*

"*Devala*-citations on the topic of the Agriculture" and "*Gṛhyasūtreṣu Vāstuvijñānam*" are very informative articles on technical literature.

In short, this book of Prof. Dr. M.L. Wadekar "*Aspects of Indological Studies,*" must be read by the research scholars to make their research work more systematic and powerful.

I congratulate and appreciate the sincere efforts of the author and publisher in this valuable publication.

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Sanskrit Textual Criticism by Vijay Pandya, Pub. by Parshva Publication, Ahmedabad, 2001, pp. 216. Price : Rs. 200/-.

Sanskrit Textual Criticism by Dr. Vijay Pandya is a collection of literary essays. Some of them are presented in conferences and seminars. Some are already published in the reputed research journals of Indology. No doubt the work is a product of his mature intellect. He has dealt with the problems of Sanskrit literary texts which always baffle the scholars for their peculiar characteristics. In these papers Dr. Pandya has taken up new problems related to literary texts and has attempted to solve them in light of the evidence which he could collect from the texts themselves. He has examined some of the issues afresh. He has also analysed the problems from different angles as it was exactly expected from a sincere scholar like Dr. Pandya. He has made proper use of the subtle power of his sharp intelligence in finding out problems and giving their answers. So in this work we find novelty, variety, subtlety and profundity. The book, therefore, is a valuable addition to the critical literature in Sanskrit.

The following 21 articles are presented in this book.

1. Freudian Psycho-Analytic Basis of the dream-scene in the *Svapnavāsavadattam* 2. *Avimāraka*-An Enigma 3. The Spurious Portion in the tenth act of the *Mṛcchakaṭika* : A Case for Reconsideration 4. Is there more than one *Viṭa* in the *Mṛcchakaṭika* ? 5. The *Vidyādharadārikā* Episode in the play *Vikramorvaśīyam* 6. Kālidāsa : A Vedāntin sans *Māyā* 7. *Mudrārākṣasa* : A Study based on the Principles of the Sanskrit Dramaturgy 8. Plot-construction of the *Mālatīmādhava* : A Reappraisal 9. The Text of the *Mahāvīracaritam* 10. Who were the Detractors of Bhavabhūti ? 11. *Dūtāṅgadam* : A Problematic Play 12. *Hanumannāṭakam* : A Play of Unique Features : An Analysis of the

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Text 13. Hemacandrācārya : Tradition and Individuality in Literature 14. *Candralekhāvijayaprakaraṇa* : A Discovery of an Island of Dramatic Excellence 15. *Ullāgharāghava* : A Classical Drama of Medieval Times 16. Character of Candrāpīḍa in the *Kādambarī* 17. A Close Look at the Plot-construction of the *Kādambarī* 18. *Utprekṣās* by Bāṇa 19. *Rāmāyaṇa* connection in the Post-classical Upaniṣads 20. *Pañcatantra* : A Work of Inexhaustible Humour 21. About *Hāsyarasa.*

The author has said in the Preface to this book that he "has mostly dealt with the Sanskrit texts of classical literature critically and tried to discover and say something undiscovered and unsaid and unappropriated before" (p. 4).

Most of the essays are related to Sanskrit dramas which are popular and prescribed as the text-books such as *Svapnavāsavadattam.* But, among these, there are some which appear to be odd.

In the first article, the author has tried to find out the basis of the drama-scene of the play *Svapnavāsavadattam.* He has proved that the basis of it lies in Freudian Psychoanalysis. In the second article, he has examined the issue of the author of the play *Avimāraka* with a good number of arguments but at the end he is not able to give an answer and keeps the issue open.

In the third article, the author has examined the authenticity only of some portion that occurs in the tenth act of the *Mṛcchakaṭika* i.e. *nepathye kalakala....*He has referred to the views of appropriate authorities in this context and has come to the conclusion that "the said so-called spurious portion is as original as the rest of the play" (p. 39). In the fourth article, he tries to give an answer to the question-is there more than one *Viṭa* in the *Mṛcchakaṭika* ? He opines that there is only one *Viṭa* in the play.

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The *Vidyādhara* episode which occurs in the beginning of the fourth act of the *Vikramorvaśīyam* forms the subject-matter of the fifth article. The episode has invited some controversy. After examining the pros and cons of this interesting episode, the author has brought home the true meaning of the word *Dārikā*, which is interpreted in two ways. He has brought an end to the article accepting the meaning of the word *Dārikā* as a grown-up girl.

The sixth article is no doubt interesting but, in spite of getting a number of supporting textual evidences from other philosophical texts, it seems little bit extreme to label the great poet Kālidāsa as only a Vedāntin. There is nothing wrong in accepting Kālidāsa as Vedāntin. But, when we take into consideration the other philosophical ideas which are also found in the web of Kālidāsa's thought, one may naturally raise a question - why Kālidāsa is only a Vedāntin and how could he be sans *Māyā* - the force of entire creative episode and remains at the centre of creative consciousness ?

In the seventh article he has presented the study of the *Mudrārākṣasa* on the basis of age-old principles of dramaturgy. It unfolds some new aspects and therefore it is interesting. The eighth article is a reappraisal of the plot-construction of the *Mālatīmādhava*, a play of Bhavabhūti. The article is exhaustive. It dispels, as the author says, "the mist caused by ill-conceived criticism by the modern critics, which hampers the true appreciation of the author" (p. 83).

In the ninth article the author has examined the text of the *Mahāvīracarita* in light of the textual criticism. Taking into consideration a good number of editions appeared so far on this work he concludes that "the vi and vii acts are as much authentic as the first five acts" and tries to clinch the issue. In the ninth article the

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author has wasted his precious energy in running after a distant smoke to find out fire. Truly speaking, the question - who were the detractors of Bhavabhūti has no answer. They were just *durjanas*, heartless and mindless animals jealous of his creative genius. To say that they were all the *dhvanivādins* and the appreciators only of Kālidāsa is not convincing. There may be one or two. To be very frank, one should search for swans, not for pigs, who always come forward to find dirt and to irritate.

Why *Dūtāṅgadam* is a problematic play is explained in the eleventh article. In the twelfth article the author has analysed the text of *Hanumannāṭakam* and has shown to us the unique features of this play. Hemacandrācārya's status in Sanskrit literary tradition has been shown in the next article.

The significant feature of the work under review is that the author has exhaustively collected the pertinent quotations from other works and has made this work rich in quality. The author has presented the results of his evaluation of the *Ullāgharāghava* and has brought to light the sublime merits of this work.

The author has then shifted his attention from drama to prose. He has succinctly sketched the strength and weakness of Candrāpīḍa's character. In this connection he has evaluated the criticism of A. K. Warder and has found that what has been said by Warder is "not justified." (p. 168)

Again, the *Kādambarī* of Bāṇa arrests the attention of the author. He therefore closely looks at its plot-construction and puts forth the essentials of it in his essay. Bāṇa seems author's favourite. He has concentrated only on the *Utprekṣās* of Bāṇa. Though many people have written on this topic, yet Dr. Pandya has something new to say. He has touched some unnoticed aspects of poetic fancies which are very artistically framed out in the works of Bāṇa.

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In an unusual manner the author has shown the connection of the *Rāmāyaṇa* with the post-classical Upaniṣads. To substantiate his point of view he has carefully collected pertinent references. The last two articles are on the sentiment of humour. The author has worked hard for exploring particular elements which cause inexhaustible sense of humour in the *Pañcatantra* of Viṣṇuśarmā. The last one especially deals with the *hāsyarasa* and its distinctive features.

The author, not being influenced by the views of his predecessors, has taken his independent decision and has given subtle analysis of the complicated textual problems. That is why, Dr. Pandya, who has adequate experience of dealing with the Sanskrit classical texts and its continuing literary tradition, has brought something new in this ever green area of Sanskrit. He deserves our hearty appreciation.

To some, the title may seem awkward. Because the term "Textual Criticism" is at present current in the sense of a particular methodology which is required for preparing critical editions of texts on the basis of manuscripts. But there is nothing wrong in entitling the work so, for Dr. Pandya's book deals with the critical aspects of the published texts and therefore forms a part of higher criticism.

Some printing errors mar the external beauty of the work. I hope they will be corrected in the next edition. The book will be useful to all those who are interested and engaged in Sanskrit Studies.

I congratulate the author from the core of my heart.

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Essays in Indian Philosophy by Nagin G. Shah, Published by Dr. Jagruti Sheth, Ahmedabad-15, available at Saraswati Pustaka Bhandara, Ratan Pole, Ahmedabad and Parshwa Prakashan, Relief Road, Ahmedabad, pp. 152, 1998, Price : Rs. 120/-.

The present work is a collection of some issues and problems in Indian Philosophy. It is a well thought out and studied work. Without any burden of various commentators and experts, the author makes a relevant use of texts for proper analysis and explanation of his views. For example, the author is conscious of the lack of exactness in the use of terms in Indian Philosophy such as *ātman, citta, manas* as imprecisely used and also reducing all these to 'mind' in translations ! The author tries hard to maintain the clarity and distinction all through the work.

The first essay 'Nature of Time' deals with varieties of Indian and Western views on it. It very much focuses with the Jaina idea of time and continuing controversy in it. The second essay deals with 'the Jaina Conception of Space' and issues raised by it. The third essay is regarding the Buddhist idea of '*nirvāṇa*' and aims at its proper understanding. The fourth and the fifth essays are about *Nyāya* and *Vaiśeṣika* ideas of God. The following essays dwell on the problem of *jñānadarśana*, the theory of knowledge by Buddhist logician 'Dharmakīrti', Jaina theory of testimony etc. The author sincerely attempts to put forward various nuances and dimensions within these various issues of Indian thought.

The printing and get-up of the book is quite upto the mark. It is recommended to all the devoted and deserving scholars in the subject.

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Nitin J. Vyas

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BUDDHA, His Life, His Doctrine, His Order by Hermann Oldenberg; Translated by William Hoey, Published by Motilal Banarsidass Publishers Private Limited, Delhi, First MLBD Edition, Delhi; 1997; pp. III + 454; Price Rs. 295/-.

This book is an English translation by William Hoey of the original German book, written by Hermann Oldenberg.

He has sifted the legendary elements of Buddhist Tradition. He has authentically given the life-sketch of Buddha by referring to the original literature in Pālī.

Concentrating on the crux of Buddha's teaching that is "the truth of suffering and the truth of deliverance from suffering", he has expounded the ontology of Buddhism and interpreted *Nirvāṇa* in a new light. This fresh meaning has been mooted by him in Pre-Buddhistic Brahmanism (Chapter II).

The chapterisation has been done in a way which depicts a visionary clarity of the subject, even an interested lay reader can benefit from it apart from a research scholar.

All headings are classified to their minute details and hence, it is easy to locate the area of one's interest. It can even be recommended as a text-book on Buddhist studies where this subject is exclusively taught.

The titles of the chapters have a philosophical flair. For example, "Causality", "Being and Non-being", "The Soul," "The Uncreated," "The Ego" and so on.

The author's knack lies in making this translation a legend-free maximally, by shifting the traditional literature through careful study, thus giving a reliable account of Buddha's life and his philosophy.

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The subject and name-index have appropriate inclusions. One can understand the absence of a formal bibliography at the end in a colossal work as this. However, very informative footnotes are available for quick reference.

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Buddhism and World Culture, Edited by S. C. Chakraborty; Pub. School of Vedic Studies, Rabindra Bharati University, Calcutta; 1998, pp.10 + 117, Price : Rs. 100/-.

This book is a collection of seminar papers presented at the Department of Sanskrit in 1984 under the title "*Buddhism and World Culture*".

The essay 'The Buddhist Understanding of World Culture' by Professor K. K. Mittal is an attempt to go further and delve deep into the definition of culture, which he ultimately admits to be constantly evading. Having discussed various view-points, his is an attempt to appreciate the Buddhist understanding of the world-culture as he ponders over the profound statement made by Nāgārjuna that between *Saṁsāra* and *Nirvāṇa,* there is not even the slightest difference.

The second essay is by E. Nandisvara Nayake Thero, who writes on the main theme of the seminar itself. Undoubtedly the huge Buddhist thought comprising of

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so many doctrines such as "*Patticca - Samuppāda*", the life and personality of Buddha himself, law of *Karma, Anattā*, creation theory and many more cannot find adequate exposition, leave alone criticism, in one small paper. The author has nevertheless attempted to do some justice to this Herculean task, even at the risk of diluting it.

Lokesh Chandra's Buddhist *Oikoumenē* has an historic approach. The dynamics of this phenomenal occurrence has been captured in small narrations spread over the countries like China, Tibet and Korea which make interesting reading. The author has elaborated over Kobo Daishi's major work *Hizō-hoyaku*'s invocation to the Sanskrit alphabet as the *dharmamaṇḍala*.

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Śrīmad Bhagvad-Gītā, Gūḍārtha-Prakāśikā, (The Spoken and Unspoken Thoughts of Sri Krishna and Arjuna), Chapter One, Interpreted in English Verse by Shivaram Devarao Ubhayaker, 15, Palace Road, Bangalore -560 052, 1990, pp. 26 + 56, Price -not mentioned.

The book under review is somewhat of a different type, unusual than other books. The size of this book is 28″ x 14″, just like a manuscript ! The cover-page

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of this book exhibits religious symbols like *Śaṅkha, Oṁkāra* and *Cakra*. It contains only first chapter of the *Gītā* with Sanskrit text in *Devanāgarī* and Roman transliteration of Sanskrit text and *Samaślokī* translation and explanation in English as well. It is a blend of letters, traditional as well as modern.

In the first twenty five pages, such important topics like "Man's Search for Happiness", "Who Am I ? ", "Is Life Eternal", "Is Death Truly Sorrowful", "Notes", "The *Gītā*......... The Rainbow", "*Ānanda*" and at last "The *Mahā-bhārata* and the *Bhagavadgītā* " are discussed.

In all the above topics, the author would like to say that a man looks around himself in wonder, amazement at the miracle, mystery of the universe and the beauty of the nature. There was a power behind all this, a super being who was responsible for all that we experienced and who created all that we perceive. They gave the name "Creator", "*Deva*", "The Shining One" and "God" to this power.

There are some questions asked on page no. four, viz. Is this creator, this "God" merciful, forgiving and generous, ever granting our wish, ever answering our prayer ? And if he be that why is there at the same time so much beauty and happiness and along with it, so much ugliness and suffering in this world ? And why is so much of it so under serving to the people ? The *Ṛṣis* and seekers revealed the Truth through meditation, Divine grace, their intuition and insight and deep understanding of human nature. They realised that eternal happiness could come only from a source of eternal, without change. They realised this eternal cause "*Anādi*", "*Ananta*" and none other than "*Advitīyam*". It was the cause of all causes.

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The author further discusses about the *Ātman, Jīvātman, Pañcamahābhūtas* and *Nāsadīya Sūkta* of *Ṛgveda* X.129. He notes that the result of one's *karma* of commission and ommission of one's past lives is to be experienced in one's life.

In the topic "Is Death Truly Sorrowful", he notes that the man never knows about death. This mystery he will never be able to solve. The Divine Law which is governing Creation is known as *Sanātana Dharma*, the Eternal Law. The happiness that comes out of something eternal, alone would be eternal. "*Niṣkāma Karma*" or selfless action, faith, *Bhakti*, love for all beings are none other than consciousness. Further he quotes in the topic, "The *Gītā* ....The Rainbow", that *Vedānta* is the fragrance of the flower of Vedic thoughts and *Gītā* is the essence of the Eternal Law. He discusses about *Ṣaḍdarśana* and claims the authority of Vedas as the basis of their teachings. India has been indeed very fortunate by having this philosophy.

There is a small and beautiful story of a "*Rājā*" in the topic of "*Ānanda*". It conveys the message that true happiness is the worthiest, for one who has found this. The last topic is "The *Mahābhārata* and the *Gītā*". The *Śānti Parva* of the *Mahābhārata* is the Divine Revelation. It is known as fifth Veda, the Veda of all humanity. After discussion of above topics, he has given translation. Lastly we get a brief Errata also.

The aim of this book is to spread the divine message of *Gītā* in a brief and simple method. This book can be important and useful for the mass because it has defined some unique problems which we are facing in our day-to-day life. This short, critical appreciation touches all aspects of life. We get many interpretations for *Gītā* and this one is one such attempt. This shows that *Gītā* is indeed a gem of Vedic literature.

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There are few printing errors which may be corrected in next edition. For example, the title of the book should be with complete diacritical marks, i.e. *Śrīmad Bhagavadgītā, Gūḍhārtha-prakāśikā.* Likewise, other errors which have crept in, may be corrected. Moreover, some fonts used in this book are difficult to read so it is better to change them in the next edition. The book is nicely printed with attractive, symbolic cover-page.

Oriental Institute, Usha Brahmachari
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The *Upadeśavallī*, the *Bhaktimīmāṁsā*, the *Śivaliṅgarahasyam* and the *Sparśāsparśaviveka* by Rasik Bihari Joshi, Published by Pandit Rampratap Sastri Charitable Trust, Jaipur, August, 1997; pp. xiii + 116, xiii + 106, xviii + 74, xiv + 80 respectively; Price : Rs. 150/-, Rs. 150/-, Rs. 100/-, Rs. 100/- respectively.

All these four *kāvyas* are only the different parts of the great epic '*Śrī Rāmapratāpacaritam*' by Prof. Rasik Bihari Joshi. This *kāvya* embodies a life-sketch of Pandit Rampratap Sastri and his sublime teachings. But all these parts are published in the form of independent *kāvyas* perhaps with the intention of emphasising particular aspects of this *Mahākāvya* and making them available for the readers.

The *kāvya, Upadeśa-vallī*, comprises of 116 verses in different metres such as *Śikhariṇī, Śārdūlavikrīḍita, Vasantatilakā* etc. Lucid Hindi and English translations

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are also given. In this *kāvya*, the instructions of Pandit Rampratap, which he used to give from time to time regarding how to live in harmony with the tradition, how to lead a happy life in the family and society, how to have positive thinking which helps in achieving progress and prosperity etc. are versified. These are moral lessons like *subhāṣitas*. The work ends with an index of verses.

The *Bhakti-mīmāṁsā* contains 104 elegant Sanskrit verses alongwith their English and Hindi translations. This *kāvya* explains the concept and types of *Bhakti* in the light of discussions available in the works of the great preceptors like Nārada, Śāṇḍilya, Śaṅkarācārya, Nimbārkācārya, Madhusūdana Sarasvatī etc. This *kāvya* is a dissertaion on *bhakti* in a simplified manner which will delight the readers and would be useful to all those who would like to understand the doctrine of *bhakti* clearly. In this *kāvya*, four types of *bhakti* viz., *sāttvikī, rājasikī, tāmasikī* and *nirguṇā*, nine ways of attaining *bhakti*, six accessories of *śaraṇāgati* etc. are presented. The work contains an index of verses at the end.

The *Śivaliṅgarahasyam* is a *kāvya* of 71 Sanskrit verses with lucid Hindi and English translations. The poem is first of its kind which explains the secret and importance of *Śivaliṅga*-worship. This *kāvya* explains five kinds of *Śivaliṅgas* viz. *svayaṁbhu, bindu, pauruṣa, cara* and *guru*. It explains the real significance of the meaning of the word *Śiva* and *Liṅga*. The author provides a verse-index at the end of the work.

The *Sparśāsparśaviveka* is also a small *kāvya* containing only 77 Sanskrit verses alongwith their Hindi and English renderings. This *kāvya* throws light on the scientific basis of hygienic purity. It explains how three *guṇas-sattva, rajas* and *tamas* influence the behaviour and activity of human being. Those who aim at achieving the supreme goals in life, should possess this discriminative knowledge of *sparśa* and *asparśa*. The work contains a verse-index at the end.

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It is interesting to say that all these *kāvyas* are presented in such an appropriate form that one cannot make out those as the portions of some other work. They are compact and unitive in themselves.

Not only as a great scholar but as a great poet also Professor Joshi's name is well-known in the field of Modern Sanskrit Literature. Lucidity and clarity of his poetry with the exposition of knowledge of various scriptures speak of his genius and scholarship. The poetry flows naturally and spontaneously from his pen. Dr. Joshi is endowed with a rare combination of *Prajñā* and *Pratibhā*. He has regularly enriched both the fields of critical as well as creative literature.

The simplicity of language, lucidity of style, melodious diction, loftiness of new ideas and musical resonance of the classical metres make his *kāvyas* so beautiful that a *sahṛdaya* cannot remain without enjoying their aesthetic value. Most of his ideas though well-known create a special charm due to its elegant presentation by a genius poet.

I am confident that like his other works, these *kāvyas* will also bring credit and approbation from the circles of genuine scholars and connoisseurs. Prof. Joshi deserves congratulations for his important contribution. I expect eagerly more such sublime works from the facile pen of Prof. Joshi in the years to come.

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Sweta Prajapati

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KĀLĪ - The Black - Goddess of Dakshineshwar by Elizabeth U. Harding, Published by Motilal Banarsidass Publishers Private Limited, Delhi, 1998, pp. xix + 318, Price : Rs. 195/-.

The book under review brings under focus the Goddess Kālī of Dakshineshwar Temple. The book comprises of five chapters containing details about the temple, its location and its history, the deity and its worship, the Goddess and Her mystics. It was first published in 1993 by Nicolas Hays, York Beach, Maine, U.S.A. The present book is the first Indian edition of the same.

Dakshineshwar is a small place near Calcutta in West Bengal, and is very popular for the Kālī Temple. Rānī Rashmoni, a famous Zaminder of Bengal, founded the temple in 1847 which took eight years to complete at a cost of Rs. 9,00,000/-. The twenty acre plot, where the temple was built, was shaped like the back of tortoise. A part of this land belonged to an Englishman while the rest of it was an abundant Muslim burial ground. This type of land is considered very sacred. The author says that according to Tantra, such a land is very suitable for *Śakti - Sādhanā* (p. 163). The image of the Goddess is made of black basalt rock whereas that of Lord Śiva is of white Italian marble. The Goddess is standing with one leg placed on the chest of the lying Lord, the other one on the ground. Shri Ramakrishna, the great devotee of Goddess Kālī, was the main priest of the temple.

The book also furnishes brief life-sketch of other devotees of the Goddess like Swami Vivekananda, Mother Sarada (wife of Shri Ramakrishna), Vamakhyapa and Ramaprasad. An English translation of some devotional songs of Ramaprasad, addressed to the Great Goddess, is added. The author's philosophical views on the legends of Raktabīja and Niśumbha, worship of god, rituals, *bali* (sacrifice) are noteworthy. The author's knowledge of Indian Scriptures, devotion for the great Goddess and love for Indian culture have resulted in an intense and lucid expression.

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An attractive cover-page and some rare photographs of the Goddess Kālī also adorn the book. A Glossary, Bibliography and an Index are appended. There are a few minor proof mistakes; on the whole, however, the book deserves appreciation.

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Kālī Pūjā - Translated by Swami Satyananda Saraswati, Published by Devi Mandir Publications and Motilal Banarsidass Publishers Private Limited, Delhi, 1997, pp. 1-234, Price : Rs. 160/-.

This is an English translation of Sanskrit *mantras* (addressed to Goddess Kālī) and the procedures of worship of Goddess Kālī. The compiler has given the original *mantras* first in Devanāgarī script and then in Roman transliteration followed by their English translations individually. The *mantras* of *Kālīpūjā, Saṅkalpa, Gaṇeśapūjā, Kālīdhyānam, Ādyā stotram* and some other *stotras* are included in the book. The *mantras* are accompanied by ritual instructions such as 'touch earth', 'give rice', 'place wreath' etc.

In Introduction, Swamiji tries to explain the concept of *Kāla* and *Kālī* and their attribution to the Goddess. In the end figures of different *mudrās* in the worship of the Goddess are appended.

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The present book can be called a guide-book for *Kālī-pūjā* though without *Sādhanā* a guide-book cannot help. Swamiji's endeavour to compile the Vedic, Upaniṣadic, Purāṇic and Tāntric *mantras* and translate them for the benefit of those interested in it, is praise-worthy. A part of this work was published in 1989 under the title *Kālīdhyānam.* Nearly two hundred more *mantras* are added to this in the present edition. The indication of the sources of these *mantras* would have made the work more valuable.

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ससर्वमङ्गलो भूतिभृद्विनायकहार्दितः।

गोविद्गृहाद्दतमना वृषाकपिरिवापरः ॥११ (४)॥

असौ च सह सर्वमङ्गलैः म(मा)ङ्गल्यवस्तुभिः वर्तत इति। विष्णुभवन एवान्यदुष्प्रापमङ्गलवस्तुसत्त्वात्। **अथवा** समग्रमङ्गल-दायित्वात् 'मङ्गलानां च मङ्गलम्' इति **पुराणवचनात्**। (**विष्णुसहस्रनाम-**)। तथा भूतिभृत्-वराहरूपेण भूम्युद्धरणात्। तथा विनायकहार्दितः-वीणां पक्षिणां नायकः गरुडस्तत्र हार्दितः धृतप्रेमा गरुडवाहन इत्यर्थः। तथा गोवित् गां वेदवाणीं वेदयति निवेदयति चेतयति आख्याति **वा** इति गोवित्। 'यस्य निःश्वसितं वेदाः' इति **पुराणवचनात्**। तथा गुहाद्दतमनाः-गुहायां हृदये, गुहायामततीति गुहात्, सततं हृदयार्चनसक्तः अत एव ऋतमनाः ऋते परमार्थे ब्रह्मणि मनो यस्य इति द्दतमनाः। तथापरः-आपं गङ्गाप्रवाहरूपं जलौघं राति ददातीत्यापरः ॥४॥

ससर्वमङ्गलो भूतिभृद्विनायकहार्दितः।

गोविद्गुहाद्दतमना वृषाकपिरिवापरः ॥११(५)॥

अथवा ससर्वमङ्गल इति **श्रीरामकथनम्**।भूतिभृदिति भुवः ऊतिः पालनमुद्धारश्च। तद्भरणान्मत्स्यवराहकथनम्। विनायकहेति नरसिंहपरशुरामकथनम्। तत्र विरुद्धो नायकः पिता विनायकः हिरण्यकशिपुः तं हन्तीति। विरुद्धाः स्वधर्मच्युताः ये नायका अनीतिप्रधानाः क्षत्रियाः इति यावत्। तान् हन्तीति कृत्वा अर्दित इति दुष्टम्लेच्छादिपीडकत्वात् कर्कि(ल्कि)कथनम्। याचकीभूतत्वाच्च वामनकथनम्। गोविदिति वासुदेवकथनम्। गृहाद्दतमना इति बुद्धकथनम्। तपोनिरतत्वात्समाधिलग्नत्वाच्च गुहाद्दतमना बुद्धः। आपर इति कूर्मकथनम्। आपं जलौघं नित्यं लाति गृह्णातीति। तत्र सततनिवासात्। इति दशावतारे..श्रीविष्णुरित्यर्थ : ॥५॥

ससर्वमङ्गलो भूतिभृद्विनायकहार्दितः।

गोविद्गुहाद्दतमना वृषाकपिरिवापरः ॥११(६)॥

अथ च वासवः कथम्भूतः ससर्वमङ्गलः। सह सर्वैः मङ्गलैः मङ्गलप्रयोजनैर्गीतवाद्यनृत्यादिभिर्वर्तत इति। ससर्वमङ्गलः सविलासमतिवाहितकाल इत्यर्थः। तथा भूतिभृत् त्रिलोक्याधिपत्यविभूतीधारी। तथा विनायकहा सत्कर्मप्रवृत्ता तां यऽनिमित्तमेव विघ्नकारका डाकिनीग्रहभूतपिशाचाद्याः तान् कर्मारम्भे समर्चनया हन्तीति। तथा च यतोऽर्दित आदावेव सत्कर्मप्रवृत्तैरर्चनादिना याचितः। तथा गोवित् गां स्वर्गम् आधिपत्येन विन्दते लभते इति। अथवा गां वज्रं वेदयति विवादयति विरुद्धतया चालयति इति यावत्। 'विद् चेतनाख्यानविवादेषु' (निवासेषु) इति **चुरादौ पाठात्**। (**पा.धा. १७०९**)। तथा गृहाद्दतमनाः मेर्वादिकुञ्जगह्वरेषु आद्दतमनाः विलासित्वात् क्रीडाशील इत्यर्थः। तथाऽपर इति। अपां समूहः आपं तद्रान्ति ददति इति आपराः मेघाः तेषां स्वामित्वात् विधेयतया विद्यन्ते यस्य इति 'अर्श आद्यच्' (**पा. ५.२.१२७**) मेघनियन्ता इत्यर्थः ॥६॥

ससर्वमङ्गलो भूतिभृद्विनायकहार्दित :।

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कः इव असौ इत्याह-वृषाकपिरिवेति। द्यावापृथिव्योः प्रत्यग्रं वृषाकपिरिवातपमित्यभि**युक्तस्मरणात्** वृषाकपिः सूर्यः। स इव असौ च ससर्वमङ्गलः सह सर्वेषां मङ्गलेन वर्तत इति। एतदुदयादेव सर्वेषां सत्कर्माचरणोद्यतत्वादिति। भूतिभृत् सर्वपदार्थजातप्राप्तिधारी स्वोद्योतेन ग्रस्तप्रायसर्वजगद्वर्तिपदार्थप्रकाशनात् 'भू प्राप्तावात्मनेपदी' इति **चुरादिपाठात्** (**पा.धा.**

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

१८४५)। तथा विनायकहार्दितः विः पक्षी गरुडाग्रजोऽरुणो नायकः रथवाहकः यस्येति विनायकः। तथा हार्दित इति। हे आकाशे अर्दति गच्छतीत्यर्थः। ततः कर्मधारयः विनायकश्च हार्दितश्चेति। तथा गोवित्-गाः किरणान् विन्दत इति। रश्मिसहस्रभरित इत्यर्थः। तथा गुहाद्दतमनाः गुहास्वावृतमधमर्क्षीत्वादन्तर्धृतहार्दं मनः यस्येति। अहो मयोद्यतेन द्यावापृथिव्योरन्तरं सर्वमेव प्रकाशितम् इमाश्च वराक्यः केवलमुपेक्षिता इवान्धतमसमग्नत्वादीनदीना इव सन्ति, इत्युदा(द)- यास्तमयवेलायां तदादरं यः करोति इत्यर्थ :॥७॥

गोत्रोद्धारकृदत्युच्चपूतनामारणोद्यतः।

सुदर्शनकृतोल्लासो नागपृष्ठेऽपि योऽत्यभात्॥१२ (१)॥

गोत्रोद्धारेति। यश्च श्रीरामोऽगपृष्ठेऽगानां पर्वतानां पृष्ठे जातावेकवचनम् दुरवगाहेषु पर्वतपृष्ठेष्वपि नात्यभादिति। काका शिरश्चालनापूर्वकं निषेधनातिभादिति। अपि तु अभात् एवेति। यत्र परे दुरारोहतया खिन्नखिन्ना जायन्ते तत्रापि कर्कशशर्कराकण्टकादिभरितानां पर्वतानां पृष्ठ आजन्माङ्कपरिवर्तनेनात्यन्तलालयता सुकुमारपेशलतनुलतिकोऽपि सन् दिव्यमूर्तितया गुर्वाज्ञापालनात्मकधर्मप्रभावेण योऽत्यभात् इति **अपिशब्दार्थः**। **अथवा**-नगानां पर्वतानां समूहो नागं, तस्य नागस्य अद्रिसमूहस्य पृष्ठे सानुशृङ्गादौ योऽत्यभात् अतिशयेनाभात् वज्रसंहननो दिव्यमूर्तिरशोभतेत्यर्थः। कथम्भूत इति विशेषणद्वारा दिव्यानुभावत्वमस्य सूचयति गोत्रोद्धारकृदिति। गोत्रस्य रविवंशस्योद्धारमुच्चतां सद्गुणप्रदर्शनेन करोतीति। **अथवा**-गां स्वर्गं त्रायते इति गोत्राः पुरन्दरः तस्य रावणभयेनाधोभूतस्य स्वरूपान्तर्धानकारिणा तन्मारणेनोद्धारमुच्चासनस्थितिं स्वरूपाविर्भावलक्षणं करोतीति गोत्रोद्धारकृत्। **अथवा**-सन्नयविनयाद्युल्लसनेन गोत्राया भूमेरुद्धारमधोवर्तिन्या अपि स्वः- पुरीस्पर्धितयोर्ध्वारोहणं करोतीति गोत्रोद्धारकृत्। तथा अत्युच्चपूतनामा अत्युच्चं यशो विभूत्यादिसमृद्धं पूतं त्रिलोकीपावनं नाम नामोच्चारणे यस्य। **अथवा** अत्युच्चपूतनामेति। अति इति पृथक्पदम्। यश्च श्रीरामः अति अः इव आचरति इति आचारार्थे क्विपि (पा.३.१.११) अति इति रूपम्। तत्र 'अकारो वै विष्णुः' इति श्रुतेः। कार्यसम्पादनार्थमनुकृतमनुष्यशरीरोऽपि 'रमन्ते योगिनो यत्र' इति **आगमनिरुक्त्या** रामस्तु भगवान् स्वयं इति **पुराणोक्त्या** वा प्रतिबद्धनिजमहिमा विष्णुरेव साक्षादस्ति। आचारावर्तक इवार्थश्च मनुष्यचर्यानुकरणेन व्याख्येयः। अतश्चोच्चपूतनामेति उच्चं सर्वोर्ध्ववर्ति ब्रह्माख्यं **अथवा** उच्चं स्वेच्छावभासितमेव वर्गसम्पत्तावपि अच्युतत्वात्प्रमातृपदस्थम्। अत एव पूतं परमार्थतः पावकं यस्येति। सन्ति जगति पावनानि नानाविधानि वस्तूनि परन्तु परस्परापेक्षित्वाच्छोध्यशोधकतया पावनाभासलक्षणान्येव परमार्थपावनं तु तदेवैकमित्युच्चपूतं नाम प्रकाशो यस्येति। अतश्च परमपुरुषार्थविद्या(द्यो)तोद्यतान्तरकामक्रोधादिरिपुपराभवार्थं रणोद्यतः। **अथवा** रणोद्यतः स्वधर्मपालनार्थं दुष्टदुर्मदशमनार्थं च रणे सङ्ग्रामे उद्यतः बद्धकाङ्क्षस्तदभिमुखधान्वीत्यर्थः। तथा सुदर्शनकृतोल्लास इति। सुदर्शनेन ऐहिकामुत्रिकशुभावहेन दर्शनेन कृतः विहितः उल्लासः महः उत्सवः दर्शकानां येन इति ॥१॥

गोत्रोद्धारकृदत्युच्चपूतनामारणोद्यतः।

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यश्च कृष्णमूर्तिर्भगवान् नागपृष्ठे नागस्यात्युल्बणविषशिखाच्चाहेर्हेलनसन्त्रासितानुकम्प्यगोगोपकुलस्य यमुनावासिनः कालियाख्यस्य नागस्य काद्रवेयस्य पृष्ठे उत्फालेन तटात्पृष्टमारुह्याऽत्यभात् शीर्षशरीरयोः पादोद्धताघातैरतिशयेनाभात् प्राणान्तकाष्ठां च तमापय्य सकुटुम्बतत्प्रणयिनीसमभ्यर्थिताभयो गृहीतकुलार्होपायनश्च शुशुभे इति दीनानाथानुकम्पाभयदानेन सूपायनलब्ध्या चातिशोभायाः समुचिततरत्वात्। कीदृगसाविति पुनरपि तन्माहात्म्यमाह गोत्रोद्धारकृदिति। गोत्रायाः भूमेः वराहादिरूपेणोद्धारं

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh.

पातालतलमग्नायाः स्वस्थानार्थं करोति इति । अथवा-गोत्रः पर्वतः गोवर्धनाख्यः तस्य प्रतिवर्षनियतनन्दवल्लपाकरणकुपितमहेन्द्रोद्भाविताशनिकरकासारसङ्कुचितोदीयद्रुडितगोगोकुलत्राणार्थमुपरि वर्षरोधकछत्राकारोल्लेखनपूर्वमुद्धारमुत्थानं करोति इति गोत्रोद्धारकृत् इति। अथवा 'गवा गोत्रा गवाम्' इति नामलिङ्गानुशासनात् (अमर-१८२७)। गोत्रा गोसमूहः तस्या उदीयद्रुडितायाः उद्धारं तदापत्तिनिवारणेन करोति । अथवा जलतृणपानाशनमक्षिकादिनिवारणदुष्टसत्त्वादिभीत्यपासनात्मकपालनयोद्धारं करोति इति । अथवा गौः वाक् वेदलक्षणा तां त्रायन्ते तदुचिताचरणेन नवीनतां तारुण्यमापयन्तीति गोत्रा । व्यासादयो मुनयस्तेषां तद्विघातकदुष्टदैत्यदानवादिवधेनोद्धारं करोतीति । अथवा गावः दिशः ताः त्रायन्ते इति गोत्राः दिक्पालाः तेषामुद्धारमरिभयापसारणेन उत् ऊर्ध्वं सर्वप्रकाशं धारम् अवस्थानं करोति इति उत्पूर्वस्य 'धृङ् अवस्थाने' (पा.धा. १४१३) इत्यस्य उद्धारः इति साधुः (धु) । अथवा-उत् उच्चैः हारं देवच्छन्दादिकं हारविशेषं करोति इति यदवतरणेन समूलोन्मूलितशत्रवो दिक्पाला निर्भयं देवच्छन्दादिहारविशेषविभूषितदेहा विजहुः इति। अथवा गौः वज्रं, तेन त्रायते इति गोत्रः वज्रधारी महेन्द्रः तस्य यः उद्धारः उच्चता देवाधिपत्यं, तं पारिजातहरणवेलायां कृन्तति छिनत्ति इति गोत्रोद्धारकृत् । 'गोत्रं तु नाम्नि च' इति नानार्थकोशात् ।(अमर २६९६) गोत्रम् आत्मीयं नाम, तस्यालौकिकविधाय[क] तया उद्धारं करोतीति गोत्रोद्धारकृत् । अथवा- गोत्रं नाम तत् सर्वभूमीशानां स्वकारास्थापनेन उत् ऊर्ध्वं दधाति धारयति इति गोत्रोद्धारः, तादृक् सार्वभौमः तदाख्यासाम्यादत्र भौमासुरः तं कृणोति इति । 'कृञ् हिंसायाम्' इति धातुः ।(पा.धा. १२५४) तन्मातृक इत्यर्थः । तथा अत्युच्चेत्यादि अत्युच्च अतिशयेन दर्शितोच्चमाता या पूतना बालकमारणार्थं कंसप्रेपिता डाकिनी स्तनस्तन्यप्रस्रवणादिना प्रदर्शितमातृसर्गा तस्या गुप्ताकाराभिज्ञानेन मारणे उद्यतः स्त्रीवधप्रायश्चित्तादिकलनामविगणय्यापि कृतोद्यमः । अहो दैवेनास्या मां प्रत्येवाघातायातकृपात्रीडापालनमुचितमिति तस्याः स्तन्यपाणे(ने)न सह प्राणनिःशेषीकरणात् धृतोद्यम इति । तथा सुदर्शनकृतोल्लास इति । सुदर्शनेन एतदाख्येन भगवत्पाणिवर्तिना चक्रेण कृतो विहितो उत् उच्चैः लासः दैत्यशिरच्छेदनादिरूपा क्रीडा येन इति । अथवा-अगस्यान्धतमसावृतभूमौ अकालमृतब्राह्मणपुत्रप्रत्यानयनवेलायां कृतः उल्लासः अर्जुनत्राणार्थं प्रकाशः येनेति ॥२॥

गोत्रोद्धारकृदत्युच्चपूतनामारणोद्यतः ।
सुदर्शनकृतोल्लासो नागपृष्ठेऽपि योऽत्यभात् ॥१२ (३) ॥

यश्च वासवोऽत्यभात् त्रिलोकीराज्यास्पदस्थत्वादतिक्रम्य सर्वानन्यानभात् । नागपृष्ठे इति । अमृतमथनोद्भूतैरावणाख्यगजराजोपरि इत्यर्थः । असौ च गोत्रोद्धारकृत् । गोत्राः सपक्षत्वेनोत्थानावतरणाभ्यां सर्वाधारभूतपृथिवीदौस्थ्यापादका ये पर्वताः तेषामुद्धा...यथा स्यात् तथा चोद्धारः वज्रेण पक्षशातनं तत्करोतीति । तथा अत्युच्चपूतनामा-अहल्याजारत्वाचरणादिना अति अतिक्रान्तमतिदूरमापितमधःपतितं यच्च पूतम् उच्चम् उच्छ्रितं पूतं पवित्रं च नाम यस्य नीचाऽशुद्धनामा चेत्यर्थः । अत एव नीचतया पूततया च अरणोद्यतः शापादिग्रस्तत्वाद्रणेषु नोद्यतः प्रकाशनानर्हशिरस्क इत्यर्थः । तथा सुदर्शनकृतोल्लासः सङ्ग्रामदत्तप्राणसर्वस्वतया एतन्नामा ब्राह्मणजातिः स्वर्गारूढोऽतिदुर्लभदिव्यबल(ला)वाप्तेन्द्रमैत्रीको दैत्यदानवसङ्ग्रामेषु साहाय्यकारित्वात् कृतोल्लासः विहितहर्षः । एतत्साहाय्यं च भारतादौ प्रसिद्धमेव ॥३॥

राधानुरक्तहृदयः सत्याकलितचेतनः ।
ज्येष्ठानुमतिकृन्नन्दिनन्दको भद्रयापितः ॥१३ (१)॥

अथ च राधेति । पुनः कथम्भूतः श्रीरामः राधानुरक्तहृदयः । राधे सर्वसस्यफलसमृद्ध्याकरभूतत्वात्सर्वथा रमणीये वैशाखानुरक्तं सानुरागं यत् हृद् हृदयं तेन अयते बहिर्विहरणार्थं गच्छति इति राधानुरक्तहृदयः । 'अय गतौ ' इति भ्वादौ ।

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(पा.धा. ४७४)। 'वैशाखे माधवो राधः' इत्यमरः। (२४६) अथवाऽत्र मासे सर्वजगत्प्रतिभुवो भगवतः सवितू राज्यस्थानाख्योच्चराशिभूतमेव गतत्वादुत्सवपूर्वं वर्पविधेयवल्यादिनियमकारणत्वाच्च द्वादशमासेषु मध्ये वैशाखसन्तुष्टहृदय इति। **अथवा** 'ऋतूनां कुसुमाकरः' इति **विभूतियोग**गणनायां (**भ.गी.** १०.३५) भगवद्विभूतिरूपत्वात् कुसुमाकरस्य तदुत्तरवर्तित्वाच्च वैशाखस्य तत्रानुरक्तहृदयः। तथा सत्याकलितचेतनः इति। सति सद्रूपे ब्रह्मणि आकलिता..आकलनावती चेतना संवित् यस्येति। **अथवा** सत्यं ज्ञानमनन्तं ब्रह्म इति (**तै.उ.** २.१.१.) सत्येन सद्रूपेण आकलितः व्याप्तश्चेतन आत्मा यस्येति। तथा ज्येष्ठानुमतिकृत्। ज्येष्ठस्य गुरोः वृद्धस्य दशरथस्य अनुमतिं सविदं करोतीति। 'वृद्धस्य च' इति **सूत्रेण** (**पा.** ५.३.६२) वृद्धशब्दस्येष्टे ज्यादेशे ज्येष्ठेति रूपसिद्धिः। **अथवा** कनिष्ठान्तिकप्राप्तिवेलायामपि मध्यममात्रोत्थापितकोलाहलेन ज्येष्ठाया लक्ष्मीज्येष्ठभगिन्या एतदाख्यायाः सर्वपरिहार्याया अनुमतिं शिरसा स्वीकारं करोतीति। अथवा ज्येष्ठायाः महिषीपदस्थायाः **कौसल्यामातुः** अनुमतिं स्वीत्वात् पश्चाद्भाविनीं प्रत्यावृत्तिलक्षणां मतिं तत्कालग्राहिणी मतिः इति तत्कालमेव स्वाभीष्टसाधनोद्यतां बुद्धिं प्रमाणादिस्थापनेन कृन्तति इति। तथा च

> गुर्वेकशरणः पुत्रः पुत्रः स्यात्कुलतारकः।
> प्रत्यक्षं वा परोक्षं वा नैनं रुन्ध्यात्कदाचन॥

इत्यस्ति वाक्यम्। अस्ति च

> पतिता गुरवस्त्याज्या न तु माता कदाचन।
> गर्भधारणपूषाभ्यां यस्मान्माता गरीयसी॥

इति द्वयोरन्यतरस्य कस्य वलीयस्त्वमिति तत्र मात्रानुमितो(मति)प्रमाणितायामपि भिन्नविषयतापादनेन विरोधपरिहारात्तदनुमतिं छिन्नवानिति। तथा च- अस्ति पितृपूज्यत्वं पुत्रस्यैहिकामुत्रिककीर्त्याऽनन्त्यार्थं 'पिता बलवान् ,इति परस्परमेवानयोः पूज्यपूजकतायां 'माता गरीयसी' इति विषयभेदेन व्यवस्थायां न मया स्वात्मार्थं जात्वपि पित्राज्ञातिक्रमणीयेति कौसल्यानुमतिच्छेदीति। तथा नन्दिनन्दक इति। **नन्दी** एतदाख्यो महादेवगणो नन्दकः आनन्दायी यस्य। **अयमर्थः** त्रिलोकीकण्ठकमहादेवाप्तवरदेवदुर्जनरावणकृतानर्थसङ्कटसमापत्तिवेलायां किमिमे वनैकवासिनो वानराः करिष्यन्ति इति व्यग्रतायां समाधाय समवधृतवान्। नन्दिनाऽस्य शापो दत्तोऽस्तीति विश्वस्तहृदयत्वान्नन्दी नन्दको यस्य। तथा वरलाभमत्तः किल **रावणो**ऽग्रवर्तिनं वानरमुखं शैलादिमवेक्ष्योदितहासः क्रुद्धेन नन्दिना 'गच्छ नियतं मन्मुखा एव भवद्विभूतुद्घाटका भविष्यन्ति इति शप्तोऽभूदिति **श्रूयते**। तथा भद्रयापित इति। **रावणं** निहत्य **सीतां** च प्रत्यानीय सुखेनायोध्यां पालयतः **श्रीरामस्य** किलेच्छाऽभूत् मद्राज्ये प्रजाः सुखिन्यो न वेत्ति (न वेति) प्र(प्रा)सादमारुह्य नगरमवेक्ष इति तत्रारूढः समन्तान्मुदितमनसमयोध्यां वीक्ष्य मुदितोऽपि शङ्कितमना एवाभूत्। सत्यमयोध्या मुदिता भाति इति कियदिव प्रत्यक्षेण लभ्यते सर्वथा चरादिद्वारा परीक्षात्रोचिता ममेत्यवरुह्य **भद्राख्यं** च(चा)रमानाय्यापृच्छत् कीदृशं मच्चरितं प्रजा गायन्तीति पुनः पुनः सत्यं वदेति पृष्टः सन्नसौ सर्वं त्वदीयं चरितं कीर्तनार्हं परितो रात्रिर्दिनं गायन्त्येव परगृहोषितसीतास्वीकारादृते इति भद्रेण यापितो वञ्चित इति। तथा च **निबद्धमिदम्**। 'पप्रच्छ भद्रं निहतारिभद्र इति। तथा -

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निर्बन्धपृष्टः स जगाद सर्वं

स्तुवन्ति पौराश्चरितं त्वदीयम्।

अन्यत्र रक्षोभवनोषितो(ता)याः

परिग्रहान्मानवदेव देव्या॥ इति च॥१॥

राधानुरक्तहृदयः सत्याकलितचेतनः।

ज्येष्ठानुमतिकृन्नन्दिनन्दको भद्रयापितः॥१३ (२)॥

यश्च भगवान् वासुदेवो राधानुरक्तहृदयो **राधायाम्** एतन्नाम्न्यां नन्दगोपकन्यायाम् अनुरक्तम् आन्तररसज्ञतापादनेन लग्नं हृदयं चेतो यस्य। तथा चैतत्कर्तृकमेव रसज्ञतापादनं **जयदेवकविना** निबद्धम्।

मेघैर्मेदुरम्बरं वनभुवः श्यामास्तमालद्रुमैः

नक्तं भीरुरयं शिशुश्च तदिमं राधे ग्र(गृ)हं प्रापय।

इत्थं नन्दि(न्द)निदेशतश्चलितयोः प्रत्यग्रकुञ्जद्रुमं

राधामाधवयोर्जयन्ति यमुनाकूले रहः केलयः॥इति (गी.गो. १.१)

तथा सत्येति। सत्यया **सत्यभामया सत्राजितदुहित्रा** कलितं समन्ताद्व्याप्तं परप्रवेशार्थमनवकाशीकृतं चेतनं मनो यस्येति। तथा खलु भगवतोऽस्य तथा चित्तमाकलितं यदसौ तदनुरोधेन ज्येष्ठमानस्थान**पुरन्दरेण** तद्याचितपारिजाताहरणे सङ्ग्रामं स्वीकृतवानिति। तथा च निबद्धम्-पारिजातं समुद्धृत्य राधावरो रोपयामास भामाभयादङ्गन इति। तथा ज्येष्ठानुमतिकृदिति। ज्येष्ठाया महिषीपदस्थाया लक्ष्म्यवतारभूताया **रुक्मिण्या** महिषीत्वाद्विधेयजातेष्वनुमतिं करोतीति। तदुदितमेव स्वीकरोतीत्यर्थः। प्रायेण हि गृहस्थानां गृहकर्तव्ये गृहिण्यधीनता दृश्यते। असौ च सत्यपि हार्दास्पदान्यकलत्रत्वे तद्गतेति। तथा नन्दिनन्दक इति। नन्दी शत्रुप्राणहारकत्वादानन्दकारी, नन्दक एतन्नामासिः यस्येति। तथा भद्रयापित इति। भद्रया **सुभद्रया** एतन्नाम्न्या ज्येष्ठभगिन्या आपितः प्रत्ययं गमितः सर्वान्तरबाह्यप्रतीतिभाजनमस्य सुभद्रेत्यर्थः। महाजनाचारो ह्ययं यत्स्वकर्तव्यं सर्वं कुर्वन्त्येव परन्तु स्वगृहकर्तव्यजाते ज्येष्ठभगिन्येवाधिकारिणीति भ्रातृजायानयनदिने तद्ग्र(गृ)हावेशपणोऽस्यै समर्प्यते इति। आपित इति 'आप्तप्रत्ययितौ समौ 'इति **कोशात्**।(**अमर.१४९४**) अ(आ)प्नोतेः प्रत्ययनपूर्विकाप्तिरर्थः॥२॥

राधानुरक्तहृदयः सदाकलितचेतनः।

ज्येष्ठानुमतिकृन्नन्दिनन्दको भद्रयापितः॥१३ (३)॥

अथवा भगवत्पक्ष इयं परा व्याख्या राधेति। **लोकशास्त्रप्रसिद्ध्या** राधा अनुराधानक्षत्रं तत्र जातो राधो **राजा युधिष्ठिरः** तस्मिन्ननुरक्तं तत्रैकलग्नं मनो यस्य। राधाजन्म च **युधिष्ठिरस्य भारते** प्रसिद्धम्। एतद्विशेषणसमर्थकं विशेषणान्तरमुपन्यस्यति सत्येति। यस्मात्सत्याकलितचेतनः तस्माद्राधानुरक्तहृदयः इति। तथा च सत्ये यथादृष्टश्रुतार्थदर्शन- सम्भाषणादावाकलिता प्रसिता चेतना यस्येति। **युधिष्ठिरस्य** च केवलं सत्यमूर्तित्वात्तदनुरक्तहृदय इति पूर्वविशेषणं युक्तमेव। तथा ज्येष्ठानुमतिकृत् ज्येष्ठत्वेन तदनुमतिं तदाज्ञां करोतीति। उपजीवक इव तद्विधेयं साधयतीति। तथा नन्दिनन्दक इति। नन्दिनौ समृद्धियुक्तौ नन्दकौ यस्मात्। तत्र **नन्दः** एतदाख्यो भगवद्बाल्यपिता पालको **गोपराजः** कश्च प्रजापत्यवतारो राजा वसुदेवो यौवनपिता।

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तथा भद्रयापितः भद्रो भाद्रः एतदाख्यो मासः तत्र यापितो मनुष्याधतारं प्रापितः । प्रापणार्थस्य धातोः' णिचि....पुकि' (पा. ७.३.३६)यापित इति रूपम् । संज्ञापूर्वकत्वाच्च वृद्धेरनित्यतया भद्र इति च भाद्रे साधुरित्यवगन्तव्यम् ।।३।।

राधानुरक्तहृदयः सत्यः कलितचेतनः ।

ज्येष्ठानुमतिकृन्नन्दिनन्दको भद्रयापितः ।।१३(४)।।

अथ च कथम्भूतो वासवः राधानुरक्त हृदयः राधा विशाखानाम भं तत्र अनु पश्चात् रक्तं हृदयं यस्य, इन्द्राग्निदैवतत्वादस्यास्तत्राग्निना पदेऽवस्थापिते पश्चादिन्द्रेणापि पदं कृतमितीन्द्रस्योपपदत्वादादावुद्देशः उपपदस्योपरिवर्तितयैव प्रसिद्धेः । तथा सत्याकलितचेतनः सत्यां पतिव्रतायां **गौतमपत्न्यामहल्यायाम्** आकारिता आकारवत्कृता गुप्ता **गौतमरूपधारणेन** चेतना येनेति । **गौतमरूपमभिनीय** सतीमहल्यामपि यो रमयामास इत्यर्थः । तथा ज्येष्ठानुमतिकृत् ।ज्येष्ठायाः एतदाख्यायाः तरायाः अनुमतिं स्वीकारं न पुना राधावत् पश्चाद्रागं करोति तदधिपत्वादिति ज्येष्ठानुमतिकृत् । तथा नन्दिनन्दक इति । नन्देति नवाङ्कसङ्केतः तेन नन्दाः नवनिधयो विद्यन्ते यस्येति नन्दी नवनिधिपालकः कुबेरो नन्दक आनन्दकारी यस्येति। यदा खलु **पुलस्त्यपुत्रो रावणः** पितामहलब्धवरोदीर्णत्वाद्विप्रकीर्णेन्द्रियः **कुबेरस्नुषां नलकूबरभार्यां** बलाज्जग्राह तदाऽस्यां प्रचलितायां श्वशुरशरणायां **रावणः पुलस्त्येन** शपितोऽभूत्- 'गच्छादृष्टपूर्वापराकालादिष्टान्तोद्युक्त यदाऽनिच्छन्तीं काञ्चिद्बलाद् धर्षयसि तदा ते शिरः शतधा गलेत्' इति शप्तत्वादिन्द्रपुरीमारुह्यापि विलुण्ठनादिकं तत्र विधायापि स्वर्गवनिता न म्लेच्छयामासेति **महेन्द्रेणैतन्निमित्तं** मृगयमाणेन यदा **पौलस्त्यशापो-नारदाच्छ्रुतस्तदास्यासौ** बहुमानेन नन्दको जात इति **भावः** । तथा भद्रयापितः -भद्रया तिथ्यर्धभोगिकालाधिष्ठातृकरणप्रान्तवर्तिन्या विष्टया यापितो निजस्थानच्युतोऽपि पुनः स्वस्थानं प्रापित इति । तथा च

दैत्येन्द्रैः समरेऽमरेषु विजितेष्वीशः क्रुधा दृष्टवान्

स्वं कायं किल निर्गता खरमुखीला शूलिनी च त्रिपात् ।

विष्टिः सप्तभुजा मृगेन्द्रगलका क्षामोदरी प्रेतगा

दैत्यघ्नी मुदितैः सुरैस्तु करणप्रान्ते नियुक्ता सदा ।। इति

अथवा भद्रयापितः-भद्रया भद्राख्यया सप्तमीतिविशिष्टाभिधानया तिथ्या पितः स्वामितया लब्धः तदधिपतित्वादस्य। तथा च- तिथिपाश्चतुर्मुखविधातृविष्णोर्वै यमशीतदीधिति विशाखवज्रिण इति ।।४।।

राधानुरक्तहृदयः सत्याकलितचेतनः ।

ज्येष्ठानुमतिकृन्नन्दिनन्दको भद्रयापितः ।।१३(५) ।।

अथ श्लेषमूलोपमाव्यङ्गेनायमर्थः। यश्च भगवान् परमस्वतन्त्रः श्रीशिवनाथः राधानुरक्तहृदयः 'राधषाध संसिद्धौ' इति धातोः (पा.धा.१२६३, ६४) 'गुरोश्च हल' (पा. ३.३.१०३) इत्यप्रत्यये भावार्थे टापि च राधा इति सेवा इत्यर्थः । तथा च 'राधषाध संसिद्धौ ' इत्यत्र 'संसिद्धिः संसेवा' इति वृत्तिकारो व्याचख्ये । तस्यां राधायां संसेवालक्षणायां भक्तावनुरक्तं हृदयं यस्येति । केवलं भक्त्येकलभ्यः इत्यर्थः । तथा च सिद्धपादाः

न ध्यायतो न तपतः स्याद्यस्या विधिपूर्वकम् ।

एवमेव शिवांभासस्तं नुमो भक्तिशालिनम् ।। इति

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तथा

भक्तिलक्ष्मीसमृद्धानां किमन्यदुपयाचितम्।

एनया वा दरिद्राणां किमन्यदुपयाचितम्। इति

तथा सत्याकलितचेतन इति। सत्या दक्षप्रजापतिप्रसूतिसमयं यदा कात्यायन्याख्या। भवपत्न्यभूत् तदा सती योगेन देहत्यागादवाप्तसतीनाम्न्या गौर्या कलितसम्बन्धा चेतना यस्येति। तथा ज्येष्ठानुमतिकृदिति-'वामया सृजते विश्वं ज्येष्ठया पालयेत् पुनः इति **आगमोक्त्या** शक्ति नवकमध्यवर्तिन्यां ज्येष्ठायां पालनकर्त्रीत्वादनुमतिं करोतीति ज्येष्ठानुमतिकृत्। तथा नन्दिनन्दकः नन्दिः तदाख्यः शिलादपुत्रो गणाग्रणीः नन्दको यस्येति। तथा -भद्रयापितः भद्रेण वृषेण यापितो गतागतमापितस्तद्यानत्वादस्येति। भद्रया वा भद्रकाल्या पितो व्याप्त इति प्रकृतदेवत्रयीनियतत्वेऽपि परार्थलाभादयमर्थोऽत्र व्यङ्ग्य इति। तथा **चाचार्याः**-

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते।

संयोगाद्यैरनेकार्थधीकृद्व्यापृतिरञ्जनम्॥ इति॥५॥ (काव्यप्रकाशः-२/१४)

राधानुरक्तहृदयः सत्याकलितचेतनः।

ज्येष्ठानुमतिकृन्नन्दिनन्दको भद्रयापितः॥१३ (६)॥

अथवा कृष्णपक्षे -यश्च भगवान्राधानुरक्तहृदय इति। राधः कर्णः। तत्रेदमर्थविवक्षायां परार्थ इतिवत्। तस्येदम् (पा.४.३.१२०) इत्यणि राध इति रूपम्। तथा च राधे कर्णेऽनुरक्तं लग्नं हृदयं यस्येति। 'कथमसौ पाण्डवपक्षं प्रविशेत्' इति तच्चिन्तापरं हृद् यस्येति राधानुरक्तहृत्। तथा अयः 'अय गतौ' (पा.धा. ४७४) अयते गच्छति इति अयः दौत्यमुरीकृत्य तस्य पाण्डवपक्षप्रवेशार्थं गतागतकारीत्यर्थः। अथवा वश्यकर्तव्यकर्णप्रत्यायनार्थम् अं विष्णुं याति साहाय्याचरणार्थं शरणीकरोतीति। मयेदं कार्यं विधेयमत्र साहायकमाचरस्वेति कृततत्समवधान इत्यर्थः। 'सर्वथा स्वार्थसाधनं नीतिज्ञानां नयः' इत्यसौ सत्यवार्तानिशमनेन तिक्तहृद्भवतु मन्मतिं वाऽधिगच्छतु' इत्येतद्विधेयमेव। न च सर्वथेदमवद्यसत्यत्वादित्याशयेनापरं विशेषणम्। सत्याकलितचेतन इति। सत्येन सत्यवचनेन आकलिताऽस्मिन्कर्तव्ये स्थिरीकृता चेतना यस्येति। तत्स्वीकारविधानिरूपणार्थं पुनर्विशिनष्टि ज्येष्ठेति। 'यदि पाण्डवपक्षमाविशसि तदा तवैव तत्र ज्ये(ज्यै)ष्ठ्यं भविष्यति' इति। 'अद्यारभ्य पाण्डवा युधिष्ठिरज्येष्ठाः पञ्चसङ्ख्याका अपि सन्तो भवत्सङ्गत्या कर्णज्येष्ठाः षड् भवन्ति' इति। ज्येष्ठेति 'भावप्रधानो निर्देशः'। ज्येष्ठस्य ज्यैष्ठस्यानुमतिमनुमननं करोतीति ज्येष्ठानुमतिकृत् इति। तथा नन्दिनन्दक इति। नन्दाः नवसङ्ख्यकाः द्वीपाः अधिकार्यत्वेन विद्यन्ते येषामिति नन्दिनः नवखण्डनायकाः तेषां नन्दकः तैः समागतैः सह सौजन्याचरणात् आनन्दकारी यतो भद्रयापितो इति। भद्रं कल्याणं स्वपरहितं यापयत्युभयपक्षवर्तिन इति भद्रयापकः। 'यातेः ण्यन्तात्कर्तरि क्तः'॥ (पा.३.४.७१)॥६॥

साम्बोपासनसंसक्तः प्रद्युम्नविहितादरः।

उपेशास्योऽर्जुनमनास्तारास्कन्दकृतोत्सवः॥१४(१)॥

अथ कथम्भूतः श्रीरामः साम्बेति। सह अम्बया पार्वत्या वर्तत इति। साम्बो वामभागाङ्कितगौरीको महादेवः परमेश्वरः, तस्योपासने बाह्याभ्यन्तराराधने संसक्तोऽन्यत्सर्वं परिहृत्य तदेव प्रसित इति। तथा प्रद्युम्नविहितादर इति। द्युम्नं बलेऽर्थे इति **कोशात्** प्रकृष्टं द्युम्नमान्तरबलं येषां ते प्रद्युम्नाः योगिनः, तेषु विहितः कृत आदरो येन। यो हि येनार्थी स तन्मार्गचारिणो

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वश्यमेवाप्नोतीति । अस्य स्वयं साम्बशिवोपासकत्वात्सगारादित[त]दुपासनादरकृतिरुचितैवेति। श्रीरामोऽपि लोपामुद्रापतेः शिवदीक्षां जग्राहेति **पुराणप्रसिद्धिः** । उपेशास्यः उपेशो रात्र्यर्धाशः चन्द्रः स इव सर्वाह्लादकत्वादिगुणयोगादास्यं सुखं यस्य । तथाऽर्जुनमनाः- 'वलक्षो धवलोऽर्जुन' इति **कोशात् (अमर ३०२)**अर्जुनं शुद्धममलं मनो यस्येत्यर्जुनमनाः । तथा तारास्कन्दकृतोत्सवः **ताराया** वालिहितायाः सुग्रीवपत्न्या आस्कन्देऽभ्यवस्कन्दने वालिनं निहत्य सुग्रीवप्रापणार्थं कृतः उत्सवः येनेति । तत्राद्यविशेषणाभ्यां पारलौकिकवर्तन्युक्ता तृतीयपादेन व्यवहारवर्तनी चतुर्थपादेन शरणागतत्राणवर्तनीति। **अथवा** - प्रद्युम्नविहितादर इति **च** व्यवहारपक्षतया व्याख्येयम् । प्रकृष्टं द्युम्नमर्थो धनं येषां ते प्रद्युम्नाः धनाढ्याः महाजनाः तेषां विहितो योगक्षेमादिना कृत आदरो येन । यद्राज्ये खलु महाजना धनाढ्या निवसन्ति तद्राज्यं प्रजाश्च दिनादिनं वर्धत इति । तथा **चाङ्गिराः**-

धनाढ्यानर्चयेन्नित्यं राज्यं प्राप्य महीपतिः ।

विभूतिरेषा महती यद्राज्ये स्युर्महाजनाः॥ इति १४- (१) ॥

साम्बोपासनसंसक्तः प्रद्युम्नविहितादरः ।

उपेशास्योऽर्जुनमनास्तारास्कन्दकृतोत्सवः ॥१४ (२)॥

यश्च भगवांश्चक्री साम्बोपासनसंसक्तः महादेवप्रसादाप्तपरमयोगि**साम्बाख्यजाम्बवतीतनूजस्यो**पासने समीपमुपवेशने सम्यगन्यपुत्रपौत्राद्यपेक्षयान्तरहार्देन सक्तः महादेवप्रसादाप्तत्वेन कुलोद्धारकत्वात् भगवत एतदुपासनोचितैव। तथा प्रद्युम्नविहितादरः **-प्रद्युम्ने** एतदाख्ये कामावतारे ज्येष्ठमहिषीपुत्रत्वात् सत्पुत्ररत्नमालानायकभूते विहितो रक्षित आदरा येन ।

ज्येष्ठेन जातमात्रेण पुत्रीभवति मानवः ।

स एव तारयेदेनमन्ये कामप्रसूतयः ॥

इति **धर्मानुशासनात् (मनुस्मृतिः ९.१०६)**ज्येष्ठस्य सर्वथादरोचितत्वात्। तथोपेशास्य इति। **उषा** एतन्नाम्नी बाणासुरसुता, तस्या ईशः स्वामी भर्ताऽनिरुद्धाख्यः प्रद्युम्नपुत्रो भगवत्पौत्रः तत्रास्यासनं स्थितिर्यस्य ।

पुत्रेण लोकान् जयति पौत्रेणानन्त्यमश्नुते ।

अथ पुत्रस्य पौत्रेण ब्रध्नस्याप्नोति विष्टपम् ॥ इति **स्मृतेः (मनुः ९.१३७)**

प्रायेण च गतागतवेलायां पौत्रमुखमवलोक्य पितामहानामवश्यं स्थितिस्तद्योगक्षेमानुयोगार्थं दृश्यत इति । 'स्यादास्या त्वासनं स्थितिः ।' इति **कोशः । (अमर २२९२)** तथाऽर्जुनमनाः अर्जुने पैतृष्वसेये मध्यमपाण्डवे प्राचीनसम्बन्धात् मनः आन्तरं प्रेम यस्य । सत्यामपि प्रद्युम्नादिषु लोकतदानन्त्यबुद्धौ परमार्थतस्तु प्राचीनादृष्टबलादर्जुनैकमना इत्यर्थः । तथा तारास्कन्दकृतोत्सव इति । ताराणि तालानि तालफलानि, तेषामास्कन्देन शातनेनाधः पतनेन कृतो हृतो दूरगत उत्सवो गोपलीला यस्य । यदा किल मयूरपिच्छादिपरिकृतवेशो भगवान् गोपालको वंशीनादेन व्रजवासिगोपीगोपान् स्वाधीनान् कृत्वा चिक्रीड तदा **वृषासुरः** पश्चादागत्य तालवनं शातितवानिति तच्छब्दश्रवणेन क्रीडां विहाय शीघ्रं सबलभद्रो दुद्रावेति **पुराणप्रसिद्धिः** ॥१४(२) ॥

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साम्बोपासनसंसक्तः प्रद्युम्नविहितादरः।

उषेशास्योऽर्जुनमनास्तारास्कन्दकृतोत्सवः ॥१४ (३) ॥

यश्च भगवान् वासवः साम्बोपासनसंसक्तः समाना अम्बा माता साम्बाऽदितिसपत्नी दितिनाम्नी विमाता **कश्यपभार्या**, तस्याः सापत्नपुत्रेन्द्रविजयार्थं भर्तारं कश्यपं प्रसाद्य तदुपदेशेन धृतपयोव्रताया उपासने दास्ये संसक्तः सम्यक् सद्विनयाचाराभिनयेन सक्तः स्वीकृततद्दास्य इत्यर्थः। त्रिलोक्यधिपस्यापि सतः कथमस्य मातृसपत्नीदास्यं प्रति मनो लग्न- मित्येतदाशङ्कानिरासार्थं पुनर्हेतुगर्भं विशिनष्टि प्रद्युम्नेति। प्रकृष्टं सर्वातिशायि द्युम्नं तेजो बलं यस्येति। प्रद्युम्नो बृहस्पतिः गुरुः स एव सर्वकाश्यपमध्ये विशेषेण हितो हितकारी यस्य सत्यपि बृहस्पतेः **कश्यपगुरुत्वे** न तत्पुत्रेषु सर्वेष्वपि समान आचार्यत्वे दृष्टवशादत्र प्रेमाधिक्यमिति तेन **कश्यपदित्य**भिप्रायश्रवणयो द्वेषितो विमात्रूपासनां स्वीचकारेति। प्रद्युम्नविहितः तथा अदरः अविद्यमानो दरः त्रासो यस्येति। ततो द्वन्द्वः प्रद्युम्नविहितश्च अदरश्चेति प्रद्युम्नविहितादर इति। तथा अर्जुनमनाः अर्जुने क्षेत्रजपुत्रे मनो यस्य। अहो सूर्यपुत्रसुग्रीवपक्षपातित्वेन श्री**रामेण** मत्पुत्रो **वाली** निहतः। अधुनाप्यदृष्टवशात्तदवतारोऽसाववतीर्णः कथं मत्पुत्रेण वर्तिष्यते इति क्षेत्रजपुत्रचिन्ताव्यग्र इत्यर्थः। तथा उषेशास्य इति। उषेशो रात्र्यधीशः चन्द्रो दुष्टाचाराचरणादस्यः क्षेपणीयः स्वपक्षबहिष्कार्यो यस्य। अस्यः इति अस्यतेः अर्हेऽर्थे कृत्य ः। **(पा. ३.३.१६९)** किं नाम दुष्टाचरणमनेन कृतमिति तत्समर्थनार्थं पुनर्विशिनष्टि तारेति। **तारा** देवगुरुभार्या तस्या य आस्कन्दो बलात्स्वीकारः तेन कृतोत्सवो हतोत्सवः। पुरा किलाधिपत्यविभजनवेलायां यदा समेत्य सर्वैर्देवैर्द्विजराज्ये ओषध्याधिपत्ये च चन्द्रोऽभिषिक्तस्तदासावोषधिसारपानादिनोदिक्तकाम आगत्य बलाद्गुरुपत्नीं **तारां** जग्राह, हा धिग्धिगिति प्रबोधितोऽपि यदा तां न जहौ तदा ममेत्यैकत आगत्य दैत्याचार्यादिभिरसौ द्विजराजोऽपि स्वपक्षं प्रवेशित इति स्वकटकक्षोभेणानर्थोदयात् हतोत्सव इत्यर्थः॥ १४ (३) ॥

यशोदावचनोद्युक्तः संज्ञयन् धर्मतोऽनघः।

प्रक्रम्य भाण्डजातं यो मदयामास मातरम् ॥१५ (१) ॥

यशोदेति। यश्च श्रीरामो मातरं मदयामासेति **सम्बन्धः**। तथा च -यश ऐहिकामुत्रिकाभ्युदयलोकानन्त्यकारणं सच्चरित्रादिपालनजातो लोकवादः। तत्कुर्चयोत्थापनया याद्यति स्म खण्डयति स्मेति। यशोदा कुलोभयपांसुलतासम्पादनकारणं कैकेयी तस्या यत् अवचनं कुत्सितं वचः। कुत्सायां नञ्। तथा च तद्वचनं-

मन्निदेशः पितुस्तेऽयं प्रतिज्ञातं हि तेन मे।
तवारण्यनिवासश्च भरतस्याभिषेचनम् ॥ इति

राज्याभिषेकसम्भारे समुचिते कौतुके च सर्वतः सञ्चारिते रथ्यासु प्रमृष्टासु इष्टदेवोपासासमाहितायां च कौसल्यायां प्रातराकारितं समुत्कमनस्कं श्रीरामं प्रति माता कैकेय्युक्तवती यद्वचनं तत्रोद्युक्तो विचार्यैव तत्पर्याप्तिसम्पादननिबद्धकक्ष्यः। तथा च तत्कालोचितं **श्रीरामवचनं** -

देवीवचस्तु वत्स्यामि नव वर्षाणि पञ्च च।
जटाचीरधरोऽरण्ये प्रतिज्ञां पालयन् पितुः ॥इति

तथा -

अहं हि वचनाद्राज्ञः पतेयमपि पावकम् (के)।
भक्षयेयं विषं वापि मज्जेयमपि वा जले। **(वा.रा. २.१६.१८)**

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नियुक्तो गुरुणा पित्रा नृपेण च हितेन च ॥

प्रतिज्ञातं करिष्ये द्राग्रामोऽसत्यं न भाषते ॥ इत्यादि । (वा.रा. २.१६.१९)

तथा धर्मतः संज्ञयन्निति । धर्मत इति ल्यप्लोपे पञ्चमी (वार्तिक, पा. १.४.३१)धर्ममवेक्ष्य हा धिक्कष्टं सर्वतो(तः) कृच्छ्रदायिन्यस्मिन्नर्थे स्वयमपनतेऽपि किं कृतमार्ययेति संज्ञयन् संज्ञां सूचनां कुर्वन् ।**अयमर्थः** -यद्यसावेतदर्थं मामेवाशासिष्यत् तदा राजा शोकसागरे न पतेदिति । तथा च-

यत्त्वया भा(भ)रतस्यार्थे राजा विज्ञापितः स्वयम् ।

इष्टान् भोगान् प्रियान् दारानपि वा जीवितं प्रियम् ।

तवैव वचनाद्दद्यां भरताय महात्मने ॥

राजानं दुःखितं कृत्वा पुत्रार्थं राज्यलुब्धया ।

अम्ब किं नाम सम्प्राप्तं त्वया फलमभीप्सितम् ॥ इति । (वा.रा. २.३८७*. ३८८*)

न च व्याजोक्तिरियमिति न पुनर्विशिनष्टि अनघ इति । स्वार्थं प्रति निरपेक्ष इत्यर्थः। इत्थमपि केवलसत्त्वमूर्तित्वान्मातृदोषोद्भावनमस्यानुचितमिति न शङ्कनीयम् । धर्मत इति कथनीयम् । गते शोको मौर्ख्यलसितमिति यद्गतं तदास्तामधुनापि मौर्ख्यजृम्भाया अप्रतिरुद्धत्वात्सर्वथाम्बरक्ष्य इति । तथा **चायं भावः** । यथासौ मुग्धत्वान्मामप्रतिबोध्य राजदुःखायाभूत् तथा मयि वनवासं गते पुनरप्यनर्थाचरणेन सा राजानं दुःखयेदिति । तथा चैतदभिप्रायसूचकं पुनरपि **श्रीरामवचनम्** –

अहं मातरमापृच्छ्य जानकीं प्रविहाय च ।

अद्यैव वनवासाय गच्छामि सुखिनी भव ॥ (वा.रा. २. ३८९*)

भरतः पालयन् राज्यं शुश्रूषेत यथा नृपम् ।

तथा भवत्या कर्तव्यमेष धर्मः सनातनः ॥ इति (वा.रा. २. १६.५२)

ततश्च प्रक्रमे(म्ये)ति । निर्गच्छन्नेव भाण्डजातम् अभिषेकोपकरणजातं प्रक्रम्य गच्छामि वनवासायेति तद्विसर्जनं मातरं प्रति प्रदर्श्य मातरं कैकेयीं मदयामास हर्षयामास । सत्यं सन्धसत्योऽसाविति स्वमनीषितलाभेन तस्या हर्षोत्पत्तेरिति। अथ च मातरं जननीं कौसल्यां मदयामास तदभिषेकोत्सवसम्मत्यर्थं सदाचारप्रसितां कथं नायात्यसावाकारितः, किं कृतो विलम्ब इत्यन्तश्चिन्तयन्तीमागत्य तद्वार्ताश्रावणया ग्लपयामासेति । 'मदी हर्षग्लपनयोः' (पा.धा ८१५) इति घटादिपाठान्मित्वम् ॥१५(१) ॥

यशोदावचनोद्युक्तः संज्ञयन् धर्मतोऽनघः ।

प्रक्रम्य भाण्डजातं यो मदयामास मातरम् ॥१५(२) ॥

अथ च यश्च भगवान् दोलारूढो बाललीलामनुकुर्वन् भाण्डजातं दधिमथितादिभाण्डराशिं प्रक्रम्य पादविक्षेपेणाधः पातयित्वा मातरं यशोदां मदयामास ज्ञाततत्प्रभावां ग्लपयामास प्रज्ञाततद्विभवां पुनर्हर्षयामासेति । 'अहो मद्भाग्यं यदसौ

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कश्चिदपूर्व एव मदालय आविर्भूत' इति। कथम्भूतः यशोदावचनोद्युक्तः कृष्णेत्याकार्य कार्यार्थमाज्ञप्तः संस्तदुयुक्तः इत्यर्थः। गृहदास इव यस्तत्कार्यकारीत्यर्थः । **अथवा**-नवनीतादिविक्षेपणे आकारितः सन् यशोदाया मातुरवचने विरुद्धभाषणे उद्युक्तः।'विपर्यये नञ्' । न मया मुषितं किञ्चिन्न वा विक्षेपितं किमिति मे मिथ्या आक्षेपसि यच्छपसि तद्भवेत्प्रियाणां प्राप्स्यतीत्यादि विरुद्धवचनोद्युक्तः। तथा बाललीलायामेव **पूतनादिदुष्टराक्षसीः** संज्ञयन् सज्ञां वधं 'नयन्' निर्वासनं संज्ञपनम्'_इत्यनुशासनात् (**अमर .१६९४**)। संपूर्वस्य जानतेर्मारणमर्थः। न चास्य तन्मारणेऽपूर्वोदय इत्याह धर्मत इति। 'विनाशाय च दुष्कृतां सम्भवामि युगे युगे। 'इति **स्मरणात् (भ.गी. ४.८)**। दुष्टवधस्य च धर्मरूपत्वात्। तथा च **गीतासु** (४.१७) 'कर्मणो ह्यपि बोद्धव्यं बोद्धव्यं च विकर्मणः।' इति। अतश्चानघ इति निष्पापः। तत्फलदुःखरहितो वेत्यर्थः। **अथवा** 'अंहो दुःखव्यसनेष्वघम्'इति **नानार्थकोशात्** (**अमर .२३८९**) अनघोऽव्यसनी कामक्रोधजाष्टादशव्यसनरहित इत्यर्थः ॥१५(२)॥

यशोजा(दा)वचनोद्युक्तः संज्ञयन् धर्मतोऽनघः ।

प्रक्रम्य भाण्डजातं यो मदयामास मातरम् ॥१५ (३)॥

यश्च भगवान् वृत्रहा मातरम् **अदितिं** मदयामास मोदयामास मत्सपत्न्यसौ तपसाऽऽराधिता तत्पत्युः मत्पुत्रवधं वृतवतीति पुत्रमारणभीतामानन्दयामास। किं कृत्वा मोदयामासेति तदानन्दजननप्रकारं दर्शयति प्रक्रमे(म्ये)ति। 'भानं भा' इति 'भा दीप्तौ '(पा. धा. १०५१)इत्यस्य विचिर्भेति। अस्मात्तृतीयैकवचने 'आतो धातोः' (पा. ६.४.१४०) इत्यालोपे भेति रूपम्। ततश्च भा दीप्त्या स्वबाहुबलस्फूर्त्येति यावत्। अण्डजातं **दितिजठरगतमनेकप्रसूतिहेतुत्वादण्डसमूहं** प्रक्रम्य प्रकर्षेण क्रान्त्वा कुक्षौ प्रविश्य खण्डशो विधायेत्यर्थः। कथम्भूतः यशोदेति। अहो सपत्नीसुतमपि सेवाभिनयेनागतं ज्ञात्वाऽपि स्वीकृतवतीति। यशः कीर्तिं दयते रक्षतीति यशोदाऽ**दिति**सपत्नी **दितिः**। तस्या वचने शास्ति पालनेऽद्येदं कुर्वद्यैतत् कुर्विति दास इवोद्युक्त उद्यतपादः। नीतिमतां हि नीतिरियं यद्यावदर्थं रिपुसेवेति। तथा च **भृगुः**।

वहेदमित्रं स्कन्देन यावत्कालस्य पर्ययः।

अथैनमागते काले भिन्द्याद्घटमिवाश्मनि॥ इति

अतश्च **धर्मत** इति। एतत्कर्म मम धर्म एव शत्रुवधस्य राजधर्मेषु स्वीकृतत्वादिति। संज्ञां कुर्वन् सम्यग्ज्ञानं विदधन्। अतश्चानघो निर्दोष इत्यर्थः। मात्राज्ञापालनात् धर्ममतिं विधाय **दितिजठरं** भित्त्वा मातरं हर्षयामासेति। मात्राज्ञापालनं च परमो धर्मः। तथा च श्रीरामं प्रति **कौसल्यावाक्यम्** -

धर्मं च यदि धर्मात्मन् पुराणमनुवर्तसे।

शुश्रुषुर्मामिहस्थश्च चर धर्ममनुत्तमम्॥ (   )

पुरा मातुर्नियोगाद्धि शक्रः परपुरञ्जयः।

भ्रातॄन् जघान सापत्न्याद्राज्यं चाप दिवौकसाम्॥ (**वा. रा.२.४६०***) इति ॥१५ (३)॥

शृण्वन्नथो द्विजगवी वनवासधृतादरः।

शेषानुगस्तमीगुप्तः सौम्यास्योऽगात्प्रगे मुदा॥१६ (१)॥

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अथो इति। मातृपौराद्यभ्यर्थनयाऽपि श्रीरामस्याप्रत्यावृत्तौ तत्प्रत्यावर्तनार्थं द्विजोत्तमेषु समागतेषु श्रीरामः प्रगे प्रभाते मुदा वृद्धमान्यद्विजोत्तमोपरोधशान्त्या सीतारक्षणाद्यचिन्तया चानन्देनागात् तमसां प्रतीति **शेषः**। एतदर्थसूचनार्थं **विशिनष्टि** शृण्वन्निति। द्विजानां वृद्धब्राह्मणानां गवीः वाणीः शृण्वन् प्रतिज्ञातार्थनिर्वाहार्थं केवलं श्रुतिमात्रेण स्वीकुर्वन् न पुनस्तदनुमति**मिति भावः**। तथा च **ब्राह्मणवाक्यम्** –

यदि धर्मं न जानासि प्रजानां रक्षणोद्भवम्।

ब्राह्मणा माननीयास्ते प्रजानां हितकाम्यया॥ (**वा.रा. २. १०. १२***)

याचितोऽसि निवर्तस्व हंसशुक्लशिरोरुहैः।

शिरोभिर्विनयाचारमहीपतनपांसुलैः॥

बहूनां वितता यज्ञा द्विजानां य इहागताः।

तेषां समाप्तिरापन्ना तव वत्स निवृत्तने॥ (**वा.रा. २.४०.२६**)

याचमानेषु तेषु त्वं भक्तिं भक्तेषु दर्शय। (**वा.रा. २.४०.२७**)

भक्तानां हि परित्यागस्तवैव विहितः प्रभो॥ (**वा.रा. २.१०५४***) इत्यादि।

अननुमतिं साधयितुं **पुनर्विशिनष्टि** वनवासेति। पितृसद्गतये प्रत्य(ति)ज्ञातार्थपालनार्थंवनवासे एव धृतः आदरः शुद्धातिशयो येनेति। आनन्देनागादित्यानन्दपूर्वकगमने युद्धे तूभयं विवृतं तदर्थं **पुनर्विशिनष्टि** शेषानुगः इति। शेषावतारो **लक्ष्मणो**ऽनुगो वशवर्ती यस्येति। सीतारक्षानिश्चयेन सानन्दोऽगादिति। तथा च **श्रीरामवाक्यम्**

त्वया युक्तं नरव्याघ्र मामनुव्रजता कृतम्।

ईप्सितव्या हि वैदेह्या रक्षणार्थं सहायता॥ इति।

तथापि कथमसौ वृद्धब्राह्मणैर्मुक्त इत्यवतारयति तमीगुप्त इति। तम्या रात्र्या गुप्तः छादितो रक्षितो **वा**। ब्राह्मणेभ्य इति। अतश्च सौम्यास्य इति। सौमी उत्तरादिक् तस्याम् आस्यं मुखं यस्येति। **अयं भावः**। ब्राह्मणेषु प्रत्यावर्तनार्थं कृतनिर्बन्धेषु तस्यां समापतितायामहो कुशलं मुक्तोऽस्मीति लक्ष्मणेन सह नीतिं बद्ध्वाऽऽनन्देनागादिति। तथा च **श्रीरामवचनं** लक्ष्मणं प्रति-

यथैते निश्चिताः सर्वे वर्तन्ते स्म निवर्तने।

अपि देहांस्त्यजिष्यन्ति न त्यजिष्यन्ति निश्चियम्॥

यावदेव तु संसुप्तास्तावदेव वयं लघु।

रथमारुह्य गच्छामः पथाऽनेन तपोवनम्॥ (**वा.रा. २.४१.१९**)

एवमेते विमोक्ष्यन्ति मतिमस्मद्व्यपेक्षणे।

अतोऽन्यथा कृतेऽस्माभिर्न तु मोक्ष्यन्ति निश्चयम्॥(**वा.रा. २.१०. १०२४***)

अथाह लक्ष्मणो रामं साक्षाद्धर्ममिव स्थितम्।

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रोचते मे महाप्राज्ञ क्षिप्रमारुह्यतामिति ॥

ततस्तु सूतस्त्वरितः स्यन्दनेन हयोत्तमान् ।

योजयित्वा तु रामाय प्राञ्जलिः प्रतिवेदयत् ।

मोहनार्थं तु विप्राणां सूतं रामोऽब्रवीद्वचः ।

उदङ्मुखः प्रयाहि त्वं रथमादाय सारथे ॥

मुहूर्तं त्वरितं गत्वा निवर्तय रथं पुनः ।

यथा च न विदुर्विप्रास्तथा कुरु समाहितः ॥ इति ॥ **(वा.रा. २.४१. २२-२५)**

अत एव निरुपरोधतया मुदा गमनं लभ्यते । तथा च -

प्रबुध्य पौरास्तु ततो निशात्यये

रथस्य तत्सन्ददृशुर्निवर्तनम् ।

नृपात्मजः सोऽनुगतः पुरीमिति

व्यपेक्षया ते नगरीं पुनर्ययुः ॥ **(वा.रा. २.१०३१*)** इति

इति **केवलसत्त्वमूर्तिश्रीरामार्थः** ॥१६॥ (१) ॥

शृण्वन्नथो द्विजगवीर्वनवासधृतादरः ।

शेषानुगस्तमीगुप्तः सौम्यास्योऽगात्प्रगे मुदा ॥१६ (२) ॥

अथ च रजोलेशमिश्रितसत्त्वमूर्तिर्भगवान् कृष्णः स्वीकृतसुरभिसेवादिनेषु प्रगे प्रभाते मुदा प्रीत्याऽगात् निरगात् । प्रभाते विभाते पुनरपि स्वीकृतगोसेवार्थं निर्ययाविति । प्रगे इत्युद्दिष्टप्रभातं स्फुटयति शृण्वन्निति । द्विजगवीः चित्तहारिमधुरभाषिपक्षिवाणीः शृण्वन् श्रवणद्वारेण हृदयेनास्वादयन्नित्यर्थः । तथा वनवासधृतादरः दैत्यनिर्दलनार्थं गोपलीलानुकारात् वनवासे धृतः तच्छलनार्थमभिनीतश्चादरः प्रीत्यतिशयो येन । मनुष्यानुकारमेव **पुनर्विशिनष्टि** शेषानुग इति । **शेषस्य बलभद्राख्यस्य** ज्येष्ठभ्रातुः अनुगः आज्ञानुसारी । तथा तमीगुप्तः मनुष्यचर्याधारणेनैव रात्रौ दैत्यदानवादीनां बलवत्त्वात् तस्यां (= रात्र्यां) गुप्तः आच्छादितनिजस्वरूपः । तथा सौम्यास्यो मृदुकोमल [F.46b is just a verbatim copy of the entire matter on f 46a] & hence the continuity of the portion after मृदुकोमल is broken-lost-hence, the exposition is not complete, as the original folio must have been lost, misplaced & f. 47a starts abruptly.

चलद्यन्त्रं समाभज्य विदेहबलसंमतः ।

द्विजेनानुमतो लेभे दृक्सुधां यदुबलात्सितः ॥१७(१) ॥

(The com. starts in the middle as the original portion of f. 46b seems to be lost) 47a [पि]नाकाख्यं माहेश्वरं धनुः । तत्किल पिनाकिना दैत्यमर्दनं विधाय परमभक्तजनकगृहे न्यस्तमष्टयन्त्रे शकटे स्थापितमभूत् यच्च

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चालनवेलायामष्टशतं नरावटीश्चालयन्ति स्मेति। सभागज्येति। तच्चानीतं समारोपितज्याकं कर्षणवलात्खलु भग्नमिति। तत्समाभज्य वीर्यशुल्कां वीर्यं शुल्कं कन्यामूल्यं यस्याः तां वीर्यशुल्काम्। 'शुल्को स्त्री स्त्रीधनेऽपि च'। **इत्यमरः**। दृक्सुधां सुधावल्लोचनतृप्तिकरीं सीतां लेभे इति। कथम्भूतः विदेहबलसम्मतः विदेहेन सततसमागतख्यातकीर्तितारुण्योद्धतमहीपतितिरस्कारलज्जास्मरणनमितमूर्ध्ना बालमवलोक्यासम्भावितचेतस्कत्वात्तद्धात्रा राज्ञा जनकेन बलादाप्तमुनिवचोऽनुमननेन सम्मतः। अन्यसामान्यतया ज्ञातोऽपि द्विजेन विश्वामित्रप्रबो- धितशतानन्दाख्यपुरोहितेन निमित्तभूतेन अनु पश्चात् मतो धनुष्कर्षणे स्वीकृतः। **अथवा** द्विजानामिनो राजा द्विजानां मध्ये वेनः (वा इनः) सूर्यो विश्वामित्रः तेन अनुमतः। **अथवा**-कृतं गिरा, चाप एव भवतो भविष्यति व्यक्तशक्तिरशनिर्गिराविवेत्यवबोधितो न भवमापितः। 'मनु अवबोधने' इति धातुः। **(पा.धा. १४७२) अथवा** द्विजेनानुमितः सन् विदेहबलसम्मत इति। यदा द्विजेनानुमतिमापितस्तदैव विदेहेन **जनकेन** बलसम्मतः। 'बवयो रलयोश्चैक्यात्' वरत्वेन वरेण्यत्वेन सम्मतः। तत्रभवद्वाचा मदीयोऽसौ वरः सम्पन्न इति स्वीकृतः। न ह्युभयोः संवादिनोराप्तत्वे कदाचिदपि तद्वचनं व्यभिचरतीति सम्मत **इत्यस्य भावः**। न च 'कन्या वरयते रूपम्' इति तन्मुखेनाप्यस्यार्थस्य व्यभिचारसम्भावनेति **विशिनष्टि यदिति**। अस्य विष्णोः अपत्यम् इः, कामस्तमतत्यतीत्य गच्छतीति यत्। रूपातिशयेन कामविजयीत्यर्थः। अतश्च सित इति। स्वयमप्यस्मिन्नव्यभिचरणीयेऽर्थेऽवसितो निश्चित इत्यर्थः। 'अवसितं सितः' **इत्यमरः**॥ (२२२१) ॥१॥

चलद्यन्त्रं समाभज्य विदेहबलसम्मतः।

द्विजेनानुमतो लेभे दृक्सुधां यद्बलात्सितः॥१७ (२)॥

अथ च कीदृङ्माहात्म्यश्लाघ्यो भगवांश्चक्रीति तन्माहात्म्यं भक्त्युद्रेकदृढीकरणार्थमाह चलदिति। सितोऽर्जुने(नो) मध्यमपाण्डवः यद्बलात् बन्धुनिष्कासितोऽवद्यानाचरणीयभिक्षान्नोपजीवी दर्शनानर्होऽकिञ्चनः सन्यस्याचिन्त्यविभवस्य भगव [त]श्चक्रिणो बलादवष्टम्भाद्धेतोः यद्बलं शरणत्वेनादाय **वेति ल्यल्लोपे पञ्चमी**। चलद्यन्त्रं-चलत् निरन्तरपरिवर्तमानं यन्त्रं द्रौपदीलाभशुल्कभूतं राधायन्त्राख्यं समाभज्य शिखोपरि परिवर्तमानमत्स्यलक्ष्यकरणेन सम्यक्त- न्नियमिततडागप्रतिबिम्बितदृशोपरि परिवर्तमानमत्स्ये(त्स्य)व(वे)धनेन भङ्क्त्वा दृक्सुधामग्निकुण्डोद्भूतां दिव्ययोनिं द्रौपदीं लेभे। कथम्भूतोऽर्जुनः -यद्ब्राह्मणगृहे जतुगृहदाहनिर्गतास्ते भयभीता अवसंस्तेन द्विजेनानुमतः गच्छाद्य महाराजद्रुपदगृहे यो निजतनयातवरणार्थं समागता महीपतयो द्रौपदीं रोचयितुं स्वौदार्यं ख्यापयन्तो महादानानि दास्यन्ति, तत्रभवतोऽपि किञ्चिन्मिलिष्यतीति। **अथवा**

जातं कीकसभङ्गतः शकपतेर्दोर्दण्डयोः खण्डनं

निष्ठ्यूयतारमधीश्वरेण वदनात्कीलालकल्लोलिनी।

जानुभ्यां धरणीगतश्च तरसा पाण्ड्यः प्रचण्डोऽप्ययं

कोदण्डेन न खण्डिताः क्षितिभुजो दामोदरीयेन के॥

इत्यादि मागधमुखसंश्रुत्या भग्नोद्यमेषु महीपतिषु

हा धिक्कष्टमहो क ते नृमणयो यद्दूरभावादिदं

कन्या नो कुलमङ्कयेश्च जगती हा धिग्विधेश्चेष्टितम्।

इत्याकर्ण्य वचो विलापविधुरं तूर्ष्णीं च नम्राननं।

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भूपेषु स्वयमास्थितेषु सहसोदस्थादकस्मात्सितः ।

किमिति किमिति नीचैर्भाषमाणेषु सत्सु

ह ह ह किल हताः स्मो भग्नभग्ना च वृत्तिः ।

विधृतवसनखण्डः प्रस्खलन्नाप्तबुद्धिः

न हि न हि न हि मैवमास्त भूयोऽपि सोऽर्कः ॥ इति

कलनया । द्विज इति 'जातावेकवचनम् '। द्विजजातिमध्ये केनचिदपि नानुमतः । 'मा निर्गच्छ मा निर्गच्छ' इति निरुद्धोऽपि तत्रैव आवृत्त्या द्विजैस्तैरुत्तमब्राह्मणैः

अहो किमिति वार्यते भवतु कस्य मौलं बलं

रसा विभवविस्मृतस्वबलपौरुषाभो अमी ।

क्रियेयमपि विस्रगा न खलु गेहगैषां सुखं

भवत्वियमहो द्विजाननुगता च तत्पाणिगा ॥

क्रिया शिक्षा । अमी इति क्षत्रियाः । एषामिति क्षत्रियाणाम् । ततश्च अहो आश्चर्यं इयं शिक्षाद्य द्विजाननुगता तत्पाणिगा च सुखं भजत्विति । **अयमर्थः** इयं शिक्षारूपा भारती द्विजमुखगता सती क्षत्रियपाणिगताद्यः तावत्फलितेति गतागतकारितया खिन्नाद्य यदाननगता तत्पाणिगतत्वेनाखिन्ना सती सुखं भजतु इत्युत्तमब्राह्मणैरनुमतः ।

गम्यतां गम्यतां धीर कुलं नोज्ज्वलयस्व भोः ।

ब्राह्मणाः प्रथमे पुत्रा ब्राह्मणा इति निश्चयः ॥

वरापचितिरेषास्य द्रुपदस्यापि शोभते ।

यज्ज्येष्ठवर्णो वृणुयाद्वीर्यशुल्कामिमां वधूम् ॥ इति ।

पुनः कथम्भूतः विदेहेति । तत्र सभायां ब्राह्मणमध्योपविष्टो विदेहेन चिन्मूर्तिना भगवता कृष्णेन बलेन च बलभद्रेण सम्यक् 'सोऽयं सोऽयमित्यन्योन्यानुमत्यासावेवैतत्पश्चकमध्येऽर्जुनोऽस्तीत्येवं मतोऽनुमतोऽवबुद्धश्च । **अथवा सम्मतः** अहो परमरमणीयाः कुन्तीपुत्रा जतुगृहदाहान्निष्क्रान्ता जीवन्त्येवेति तज्जीवनाश्वासपूर्वं सम्मत इति । **अनेन** च किं तत्र वासुदेवबलभद्रावास्तां येन द्रुपदो विललाप-हा कन्येयं जीर्येदिति शङ्काऽपि निरस्ता भवति, येन पाण्डवसत्त्वात्ततदुभयहस्तपात **इति भावः** ॥२॥

चलद्यन्त्रं समाभज्य विदेहबलसम्मतः ।

द्विजेनानुमतो लेभे दृक्सुधां यद्बलान्वित : ॥१७ (३) ॥

अथ च रजस्तमोग्रस्तसात्त्विकवृत्तितया चरतां कदाचिद्विनिपातोऽपि जायते इति वर्णनीयतृतीयदेवतामुखेन सूचयति चलदिति । यद्बलात् यस्य वासवस्य रजस्तमोलेशानुविद्धसात्त्विकभावस्य बलं यद्बलं तस्मात् तदनादृत्येति , **ल्यपूलोपे पञ्चमी** । सितोऽवश्यममृतपानदानेन मातुः स्वस्य च दास्यमपनेतुं बद्धकक्ष्यः कश्यपपुत्रो गरुडः, **'षिञ् बन्धने' (पा.धा.१२४९)**

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इति **धातोः** 'कर्तरि क्ते' (वा. on पा. ३.२.१०२) सित इति रूपम्। बद्धे सन्धानितं मूतं मुद्रितं सन्दितं सितम् इत्य**मरः**। (२२१४) सुधां लेभे वासवेनातिमहता यत्नेन या रक्षिताऽभूत्तां) । तां गरुडो लेभे इति । तत्राद्दगिति **क्रियाविशेषणम्।** अविद्यमाना दृक् दर्शनम् उद्धरणरूपं ज्ञानं वेन्द्रस्य यत्रेति । अदृष्टमज्ञातं चेन्द्रस्य सुधां स्वीचकारेत्यर्थः। किं कृत्वा लेभे इत्याह चलदिति। चलत् निरन्तरमावर्तमानं निशितधारमदृढमानमषकप्रवेशमपि यन्त्रं विश्वकर्म कर्मोलि(ल्लि) खितशिल्पसर्वस्वं समाभज्य सम्यगाभज्य निश्चलं विधायेत्यर्थः । कथम्भूतो विदेहेति-विशिष्टोऽतिसूक्ष्मीकृतो यो देहः शरीरं तेन समन्ततः तदन्तः प्रवेशार्थं सम्यक् मतः सम्मत इति । **अथवा**-वेः पक्षिणो यो देहः पक्षिशरीरं , तेन यद्बलमुपरि निपतनाख्यं तेन सम्मतः। अधः पार्श्वेषु च सम्यक्प्रवेशनिरोधे कृते पक्षिशरीरत्वादुपरि निपत्येत्यर्थः । **अथवा**-विदेहाः तपोबलनिर्णाशितदेहाभिमानाः वालखिल्या नाम ब्रह्मचारिणः, तेषां वरेण बुद्धत्वेन वरेण्यवररूपेण **वा** बलेन सम्मतः । गच्छन् किलासौ तपस्यतो वालखिल्यान्मार्गे सङ्गमे। तैश्च प्रसन्नीभूतैरस्य वरो दत्तो यदर्थं गच्छसि तदविघ्नेन ते भूयादिति । तथा द्विजेनानुमतः द्विजानामिनो द्विजेनो ब्राह्मणश्रेष्ठः ,पिता कश्यपः तेनानुमतो गच्छ सिद्धिं प्राप्नुहीति । तथा च **भारतम्।**

॥ अतः परं यथैवावतरितं तथैवान्तर्भूतम्॥ ॥

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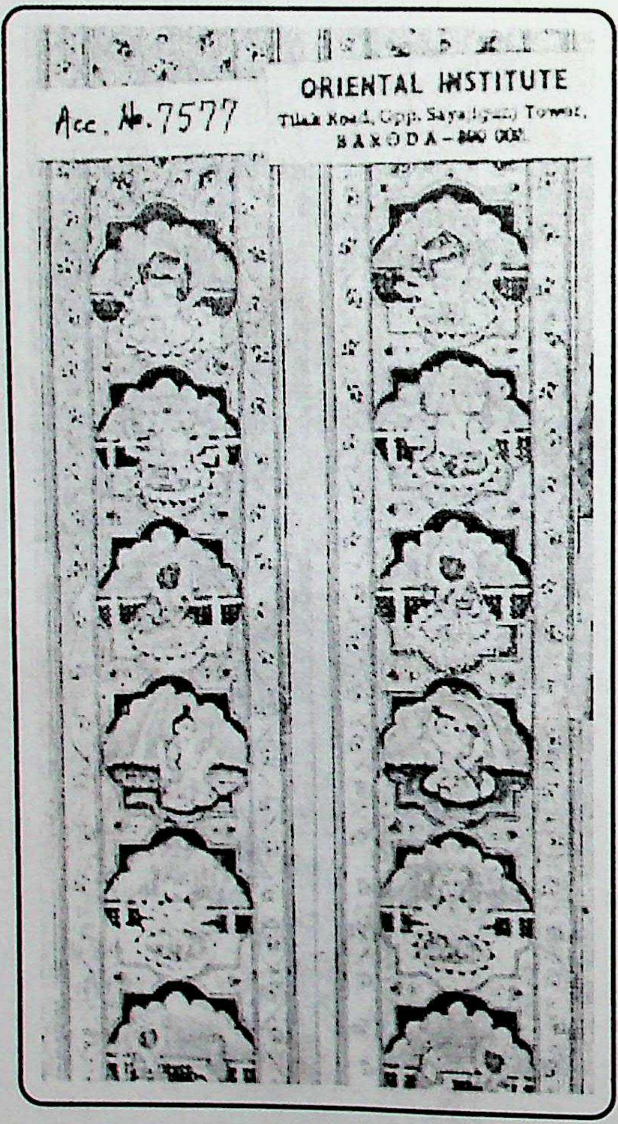

Picture of Bhagavadgītā Scroll
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